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# JEFFERSON MONTHLY

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NOVEMBER 2006



The Siskiyou Institute presents Paul Bollenback, guitarist, and Chris McNulty, vocalist, on November 3rd at 8 pm (see Artscene, p. 32).



The Vertavo String Quartet performs on November 10th and 11th as part of the Chamber Music Concert's 2006/2007 season (see Artscene, p. 32).



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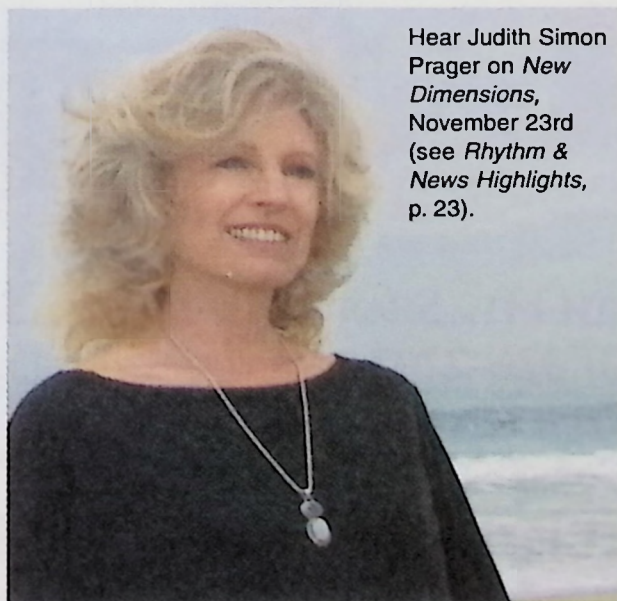
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### FEATURES

#### 6 Good Times and Intense Struggles: *The Two Sides of the Dungeness Crab Fishery* By Jeannine Rossa

Commercial crab fishers have been chasing the sometimes elusive critter for over 120 years. The last 20 years have seen many changes in commercial fleet fortunes and fish stocks. For example, salmon numbers have dwindled, prompting fishers to lay out more crab pots to make up lost revenue. In 2003, the federal government bought out half of the west coast trawl fleet to reduce pressure on struggling groundfish populations. Those boat owners bought crab boats. As competition has increased, fishers have bought bigger boats and/or put out more and more pots earlier and earlier in the season.

Explaining the ins and outs of commercial and recreational crab fishing is no easy task. Jeannine Rossa, a coastal native and local freshwater fish biologist (and of course JPR's own host of the World Beat show), outlines how this fishery has evolved over the decades in our region. The fluctuating wellbeing of the fishery itself, the sometimes testy relationship between small and big boat owners from California to Washington and the resulting legislation that has been crafted to preserve the health of all involved are all facets examined by Rossa in this informative piece. Troubles aside, the bottom line is, as Rossa mentions, "butter, or no butter?"



Hear Judith Simon Prager on *New Dimensions*, November 23rd (see *Rhythm & News Highlights*, p. 23).

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## Tuned In Ronald Kramer

### The Future

Lately I've been spending a lot of time thinking about what we do and how we do it. We're all living in a world in which the information and media landscape is changing rapidly. At times it feels like an avalanche of change.

Ten years ago there were 100,000 people on the World Wide Web and the MP3 file format had just been invented; five years ago Apple introduced the iPod.

Today there are billions of pages on the World Wide Web, 70% of American homes have computers and about 130 million Americans now use the Web. iPods and other portable music players are ubiquitous and, indeed, reshaping the entire music industry. My cellphone is so powerful that it can handle most of the tasks which formerly were uniquely the province of my laptop computer to the point that it is no longer essential to bring a laptop on a business trip. Most tasks can be accomplished from my phone (if you're willing to put up with a tiny keyboard). Normally, I take an iPod on a plane trip. A few weeks ago it dawned on me that I didn't really need to do that. A small chip the size of my thumbnail, which plugs into my phone, will hold about 2 gigabytes of music which my phone can then play. When planning a trip, goodbye iPod.

We are moving from a time when access to music and information was limited by the capacity of systems and by finance to a time when there is so much content available, at relatively little cost, that the only practical limitation on its consumption is the number of hours we're awake.

We're awash with media content and it's only just begun.

Where will this deluge lead and, more importantly, what does it mean for radio and for particularly for public radio?

In the area of cultural content, it is increasingly possible and likely that listeners will "order" or listen only to music with which they are already familiar. How are listeners to be exposed to anything new? The role of organizations like public radio may

be partially to "curate" content, to gather music which may be unfamiliar. Listeners know the credentials of the gatherer are solid, so they tune in and are exposed to that which they may have never heard.

Looking at the news/information area, it is clear that one consequence of these changes is that media content can be ordered, or tailored, to particular tastes (both cultural and intellectual) to a degree never before imagined. We've already seen some of that occurring in the information arena as "point of view" news channels have increasingly emerged in commercial radio and television over the past ten years. Some say the media systems are now on the leading edge of an irresistible pressure in that direction. But, again, what about public radio? We have tried hard to provide balanced coverage in news and information programming (and, indeed, have a statutory obligation to do so). Certainly, our funding sources obligate us to a non-partisan approach toward our work but might public radio survive in a world in which balanced coverage increasingly might become an anachronism?

As a noncommercial service, public radio's financial underpinnings are also a challenge. A world in which people purchase expensive tickets to various media events, whether movies, concerts or plays, is being altered by systems which increasingly allow the migration of that content to electronic systems. And, frequently media consumers of that content seem to find the idea of paying for it illogical. But how is content to be produced without investment?

Indeed, how is public radio to be supported – largely on a voluntary basis – by the public and by our society's institutions?

People are wrestling hard with these questions – particularly as public radio itself morphs into an increasingly complex content role in a digitized world.

I don't have answers...but I have arrived at some hypotheses.

We haven't really ever thought about changing our name from Jefferson Public Radio to Jefferson Public

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# Jefferson Almanac

Paula Bandy

## Threads of the Spiders— Time of the Webs

Walking up my road, the sun just beginning to golden as it lowers over the mountains; I notice the trees down the hillside look 'frosted' in the sun's rays and somewhat blurred. Standing spellbound I look all around. Every bush nearby appears to be covered by transparent netting; otherworldly yet familiar, and extraordinarily Klamath.

The time of the spider webs has come again.

Every year during late summer and into the fall a natural phenomena occurs around the Upper Klamath Lake. But this year is exceptionally wondrous. Acres of land, centering from the crest of the hill and spreading out along the road and up and down the hillsides are veiled with spider webs. The juniper and rocks, desert plants and brush, are all now connected by webs. I'm sure that if I stand here long enough I will also be covered in a fine veil of silk. I believe it was Eudora Welty who wrote, "The places where we stand become the points from which we judge where we are." I stand among long and strong threads of life.

As the days progress, the webs become more excessive and beautiful. They are completely 'cocooning' around the edges of the branches of junipers, wrapping them like cotton candy around a cone. Each day it extends further along the road. Upon closer inspection I see that not only is there a large number of spiders but the species and various sizes of spiders are extensive. I'm in awe and telling everyone about them. I even entice a few people up to see it. This year's display is the most extensive and fascinating cocooning I recall. I've become obsessed with finding out the meaning behind this spectacle.

The first person that I show the webs to is a friend. He makes a suggestion that I'm sure is wrong. After contacting several regional experts and many hours researching the web I can't find anyone familiar

with, or anything that refers to this. Talking with another friend on the phone I mention it and she says she has noticed it also. But hers are on berry bushes and fruit trees and she says they often spin their web right in front of the most beautiful fruit.

This phone call leads me to two local biologists, Lorna Berg and Mark Buettner who enlighten me further on the unique recipe of ecology we have here in the basin.

Well, my friend was right. It's the midges. Those little green bugs that swarm around your head and fly into your ears and nose are at the bottom of the food web. Those annoying buzzy creatures that literally fuel the spiders' webs are the reason we have the proliferation of spiders and webs, especially around the Upper Klamath Lake this time of year. There are approximately 12 species of midges, genus *Chironomus*, here in the basin and all 12 are native to the area. The number of spiders draping their tangles of silk over and around any branch, rock, boat mast, fruit tree or other prop in their reach, directly correlates to the numbers of midges that hatch throughout the summer.

Although midges are found almost everywhere in the world, there are few locations where they reach these kind of numbers. We are one. Lake Victoria, Kenya is another. Mark tells me they have swarms of midges there like huge black clouds and they're a food source for the natives as well. Tourism folks here have been looking for a new twist. Instead of City of Sunshine we could be known as the much more distinctive home of the Midge Festival. Klamath's finer menus could serve a unique specialty item - Midge Burgers with guacamole!

So as the summer simmers on more midges hatch, feeding more spiders. More spiders spin web upon web holding more egg sacks. By the last days of summer and before the cool nights host Jack Frost, a



frenzy of feasting occurs and the gossamer filaments spiral into a fine excess. The silk looks quite beautiful as it captures the sunlight and the strands shimmer as if gold. Lorna Berg speaks of the webs as ancient medicine, a coagulant. Folks would apply the webs to a bleeding wound, helping it to stop. And one single strand of the strongest spider silk is 5 times stronger than the same size strand of steel.

Tightrope walking spiders travel on silk bridges from tree to tree across the road. I watch as they tiptoe across, spinning as they go. Closer inspection of the lower branches shows the many midges caught in the sticky webs. Some of the webs are so thick and tangled they look like what I consider bad Halloween decorations. I'd fuss and fidget with the fake webs until they were thin and fragile looking. Until now I thought the thick clumps looked 'unnatural.' But now I see differently. I could even save a few midges for a really natural look.

As I look at my photographs, the titles I put to them take on more meaning to me: deep webs; webs and sun rays; web masses; circle webs; brush webs; thick webs; rocks and heavy webs; sepia webs; tangles and spiders; high spiders; spun gold and tangled webs.

When I think back to Eudora Welty's statement, it becomes clearer to me how entwined we all are. If we look at the natural world around us we might understand a little more about our human interdependence. There is nothing so fine in excess as a fine excess.

I feel diaphanous, not through transparency, but from a gossamer interconnectedness. It's more about a sense of belonging that the spiders would take me in, and together, on an even playing field, we would sit exposed with our shared strengths and vulnerabilities.

And from now on I'll look differently at those buzzing midges, understanding it's just the males swarming for attention, hoping some cute little green female will fly in and become one with their swarm. ■

Paula Bandy is an anthropologist and writer living with her teenage son, two cats, an Australian Kelpie and lots of other wildlife, on a ridge overlooking the Upper Klamath Lake.

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# Good Times and Intense Struggles: *The Two Sides of the Dungeness Crab Fishery*

By Jeannine Rossa

ABOVE: A "keeper" crab  
close-up. Photo by  
Paul Hosten.

BACKGROUND: "Gone to Pot"  
Photo by Nancy Lynne Photography  
[www.nancylynne.com](http://www.nancylynne.com).

Growing up in a northwest coastal fishing town, we ate Dungeness crab (*Cancer magister*) during the holidays, attended fundraiser crab feeds, looked for perfect molted crab shells on the beach. We celebrated the glory years, when the crab population soared and all the fishermen made enough money to remodel their homes.

We helped quietly when the years were bad and haggard friends took second and third jobs just to make the boat payment. Other friends fished for crab recreationally. We could always count on fresh crab at potlucks. Despite or perhaps because of—all that, I have never dropped a crab pot off of a pier or worked in the commercial crab fishery. Over the last couple of years, I have been hearing rumors of changes in the Oregon crab industry. I investigated. I found that recreational and commercial Dungeness crab fishing could not be more different. Recreational crab fishing is a relaxed, fun, and friendly pastime. Commercial crab fishing is frenzied, dangerous and increasingly cut-throat. Hopefully, recent regulations in Washington and new Oregon regulations will relieve some of the turmoil in the commercial fishery.

## Recreational Crabbing

On a recent glorious autumn weekend, my family and I were in Bandon, Oregon. One evening, we strolled over to the docks. We found ourselves spending time with the friendly community of recreational crab fishers on the Bandon pier. Whether evening or afternoon, the pier was always active with contented folks checking their crab pots, or sitting and snoozing in the sun with a book



and a cooler by their sides. The evening crowd seemed to be mostly local families. But the daytime crowd drew folks from all over. I heard Scottish, German, Canadian, and American accents. People hailed from Canada, Fresno, Rogue River, Brookings. There were retired couples, young married couples, entire families including Grandpa and Grandma, a father and son, and one lone local teen. Everyone was cheerful and more than happy to show the ropes to a newcomer like me.

According to the avid Bandon recreational crab fishers, the best time to toss in a crab pot is low tide with an incoming high. "Keepers" must be male and 5¾ inches wide. All females and undersized males are tossed back. It is easy to tell the difference between males and females: the female's abdomen, or tail flap, is much wider than that of a male. Signs posted on the dock illustrate the simple difference.

### Crab Biology and Distribution

The female has a broader abdomen flap because at spawning time, she protects a huge number of eggs between this flap and her body. Crabs mate in the summer, immediately after the female molts. By October or November, the eggs are extruded from the female, but remain attached to and protected by the female's abdomen until hatching in late winter. Newly-hatched crabs are extremely tiny, floating around as part of the plankton community for several months until they settle in estuaries and metamorphose into juvenile crabs. The juveniles rear in the estuary for about a year, slowly moving out to deeper water as they mature. "Healthy estuaries mean healthy crabs," says Vivian Helliwell, a salmon fisher for over 20 years and now Watershed Conservation Director for the Pacific Coast Federation of Fishermen's Associations (PCFFA), a fishing community advocacy group. Females are mature at 2-3 years and males reach legal size at 3-4 years. Adults can live up to about 10 years.

Scientists, resource managers, and commercial fishers all agree that Dungeness crab is one fishery that is doing well. In a 2004 article published in *California Agriculture*, Christopher DeWeese of California Sea Grant and colleagues explain that the Dungeness population goes through approximately 10-year cycles, always rebounding to similar levels. Dungeness is currently managed by regulating the "Three S's": size, sex, and season. Very little is known about crab population biology, so much of Dungeness resource management is essentially guesswork.

It is guesswork for the crab fishermen, too. As my friend David Helliwell, a longtime family friend and crab fisher for over 30 years said, "Jeannine, they walk *sideways*. You can't figure them out." Many years, adult crabs are concentrated in deeper ocean waters near river and estuary mouths—not surprising, since that is where juvenile crabs rear. But sometimes, says David, crabs are scattered all across the ocean bottom, or found at 30 fathoms, or 100 fathoms, or even moving laterally down the coast.

### Commercial Crab Industry Conflicts

Commercial crab fishers have been chasing the sometimes elusive critter for over 120 years. The last 20 years have seen many changes in commercial fleet fortunes and fish stocks. For example, salmon numbers have dwindled, prompting fishers to lay out more crab pots to make up lost revenue. In 2003, the federal government bought out half of the west coast trawl fleet to reduce pressure on struggling groundfish populations. Those boat owners bought crab boats. As competition has increased, fishers have bought bigger boats and/or put out more and more pots earlier and earlier in the season. The Oregon Department of Fish and Wildlife (ODFW) reports that the number of crab pots deployed rose from 150,000 to almost 200,000 in three years. Some years, "the buoys are so thick, you can walk on 'em" says David Helliwell. ODFW estimates that 75% of Dungeness crab are caught in the first three weeks of Oregon's 8-month season, which runs from December to July. California and Washington estimates are similar. It is often referred to as the "December Derby," although it's more like a frenzy than a derby.

The intense competition for crab at the beginning of the season has fueled a "big boat/small boat" conflict. Big boats can carry and put out 1000-1500 crab pots—although they can handle only 400-500 at a time—while many small boats can carry and handle less than 300. Small boats accuse big boats of hogging the resource: deploying pots to "reserve real estate" on the ocean floor or "prospect" for clumped crab populations. Big boat owners feel that any restrictions on trap deployment are unjustified since the Dungeness population levels are considered fine. This last season, says DeWeese, someone cut the buoys off of 1200 crab pots. There are threats of lawsuits. Unfortunately, explains Zeke Grader, Executive Director of PCFFA, this animosity has made it very difficult for California crabbers to agree on new regulations to improve the commercial fishery.

Finally, there is some concern in the fishing community that the increased number of traps could have negative ramifications for crab populations. Grader explains that "More and more traps means females and undersized crabs could get stressed with more handling, which *could* have some impacts." However, Grader points out, this concern is more of an uneasy feeling without any real data to confirm or deny it.

### Supply and Demand

Another problem for the commercial fishers in Oregon and California is the near monopoly of one fish processing company: Pacific Choice. Pacific Choice is the only big processor left. The others, like Eureka Fisheries, went "belly-up with the salmon" says David Helliwell. There are a handful of smaller processors, marketing value-added product like canned or smoked fish, but Pacific Choice finds itself in the enviable position of being able to set the purchase price each season.

CONTINUED ON PAGE 12



An undersize crab is trapped in the rod gear of a recreational fisher.





# Jefferson Perspective

Russell Sadler

## Rationing Space on Oregon's Roads?

The Oregon Department of Transportation continues speeding down the path toward toll roads, blithely bypassing warning signs of growing public opposition to the entire notion.

The idea of toll roads has been quietly popular in the Republican-controlled Legislature for nearly a decade as a way to bypass tax increases needed to build new highways and maintain existing ones.

During the 1990s, the Legislature borrowed more than a billion dollars to repair Oregon's aging bridges and much of the freeway system built in the 1960s. Aside from a token increase in vehicle registration fees and truck taxes, the Legislature promised to repay the bonds from future gas tax revenues.

Bonds payments and routine maintenance now consume nearly all money from fuel taxes and fees and there is not enough money to build new highways like the Newberg-Dundee bypass and the Sunrise Corridor from I-205 toward Damascus plus add lanes to the southern end of I-205.

The Oregon Department of Transportation has contracted with an Australian firm, the Macquarie Infrastructure Group, to study ways of financing those three Portland-area road project using tolls. In a preliminary report, the Macquarie firm says tolls could pay the \$325-\$425 million cost of building and maintaining the Newberg-Dundee bypass, but only if a toll was also imposed on a parallel stretch of existing 99W to discourage motorists and truckers from avoiding the toll on the new bypass.

You will not be surprised to learn the idea of imposing tolls on 99W is going over like screen doors on a submarine in the communities of Newberg and Dundee.

Signs reading "No Toll Road" are already springing up in Yamhill County.

State Transportation officials insist legislators have told them that new highways can no longer be financed by the traditional method of state gas taxes matched with federal highways funds. State officials were told to come up with alternatives.

It is difficult to escape the conclusion that previous generations of Oregonians built a highway system the present generation is unwilling to pay to maintain and enlarge.

It is also difficult to escape the conclusion that toll roads are being introduced as a means of

rationing space on already congested highways.

Rationing highway space is certainly the motive behind the silly plan to tax Oregon motorists by the miles they have driven every time they fill up at a gas pump.

Rationing is also the motive behind the so-called "Lexus lanes" planned for the Washington, D.C. area and elsewhere around the country. These "congestion free" lanes may have no toll or a token toll of perhaps \$2. But anytime the lane gets congested a computer changes the sign where motorists enter the lane, raising the toll to perhaps \$5.

If congestion continues to increase, the computer raises the toll to perhaps \$10-\$15 – high enough to discourage all but the well-heeled from using the lane, thereby "reducing congestion." This quaint economic theory gives a whole new meaning to the phrase about "charging what the traffic will bear." This is not merely raising revenue. It is a form of social control.

Libertarian economists will surely argue this is a just system – motorists pay

for the highways they use based on how much they use them. It's the kind of argument that could only fool an economist. It might make sense if motorists could really choose when and where they drive. But they cannot. Commuting causes the most congestion. Most motorists have little to say about the time their employers want them at work. Tolling to control congestion just punishes the poor and rewards the wealthy. That is why elected officials eliminated toll roads and created freeways. They are not free, of course, but they are paid for by all of us and available to all of us on a first come, first served basis.

And that is what galls the libertarian economist. The return of toll roads is a deliberate attack on the egalitarianism that every American learns in kindergarten. If you try to go to the head of the line, you are told "no cuts" by your classmates. If you try to push ahead in the cafeteria line, you are told "first come, first served." If you are caught in a traffic jam, you are told "we are all in this together. Relax, your turn will come."

Libertarian economists truly believe people willing to pay more should go to the head of the line. Most Americans, however, are egalitarian. They do not believe in an aristocracy of wealth. That is why we prefer freeways over toll roads. And that is why the stealthy effort to return to road tolls will be met with angry opposition when people figure it out is simply a scheme to ration space on the highway for the well-to-do.

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at [Russell@russellsadler.org](mailto:Russell@russellsadler.org).

*"The return of toll roads is a deliberate attack on the egalitarianism that every American learns in kindergarten."*



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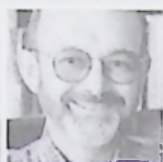
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## Nature Notes

Frank Lang

### Winter Wren and Brown Creeper

Middle of winter. Seattle, Washington. Two blocks from the University of Washington Arboretum. Time on our hands. What to do? I know, let's go for a walk in the Arboretum. What a great place: hundreds of acres of old second growth and beautifully landscaped gardens. This day we chose to visit the Winter Garden.

Witch hazel was in bloom, lots of witch hazel, also known as *Hamamelis*. Five or six species are native to the Eastern United States and to Eastern Asia. This odd geographical distribution, common to a number of plants, including tulip trees, has confounded botanists from the time of Asa Gray, the great and famous Harvard Botanist, to the present. We commonly cultivate the Asian species because they brighten the landscape in the dead of winter when the low branched trees or shrubs have leafless twigs and branches that are covered with masses of fragrant flowers with yellow or orange, narrow, strap-shaped petals. Our eastern North American species bloom in autumn while still in leaf. Witch hazel bark and leaves are a source of various medicinal preparations familiar to many of us. Witch hazel is used for the treatment of bruises, sore muscles, varicose veins, and last, but not least, hemorrhoids. In England, a preparation (not H) is used as an eye-lotion, and branches have been used as divining rods. In fact, witch/wych is an old English term for pliant branches, according to John Mabberley's *The Plant-book*.

After walking through the winter garden, we entered the second growth conifer forest. Suddenly Peter said, "Hear that? Brown Creeper." "Yes," I said, not hearing anything, but not wanting to admit that my advancing age has made hearing such wispy little sounds impossible even with very expensive aids

crammed in both ears. I did remember the first time I heard the bird. After what seemed like hours, I finally spotted it slowly working its way up a tall Douglas fir at Millersylvania State Park in Washington State. I didn't think I would ever be able to get the crick out of my neck from looking up, up, up, for the little brown mite of a bird that makes its living by working its way up tree trunks gleaning insects and other edibles from the bark of conifers then flying down to the base of an adjacent tree to repeat the process over and over.

My other close encounter with a Brown Creeper was in the Ashland Creek watershed with a group of college and university teachers. We were getting ready to age a large Douglas-fir tree, when there was a flurry, scurry of activity on the opposite side of the trunk. We peeked around to discover a brown creeper nest under a slab of bark at about eye level. Needless to say, we beat a hasty retreat, as to not upset the bird any more than we already had.

As the forest thickened and undergrowth became abundant on our arboretum walk we spotted another tiny year round resident, a winter wren. This noisy little fellow, like some people I know, is not hard to hear. In May and June, its song is variously described as a beautiful series of tinkling twitters and trills or as runlets of melody. Its alarm call is an emphatic, *chick*, according to Ralph Hoffman in his old, but still delightful, *Birds of the Pacific States*, published in 1927.

Major Allan Brooks illustrated Hoffman's book with pen and ink and color illustrations. Brooks, born in 1869, died in 1946, was one of the foremost wildlife illustrators of his time. He spent most of his life at Okanogan Landing, British Columbia, CONTINUED ON PAGE 17





2006-2007

## Cascade Theatre / Jefferson Public Radio Performance Series

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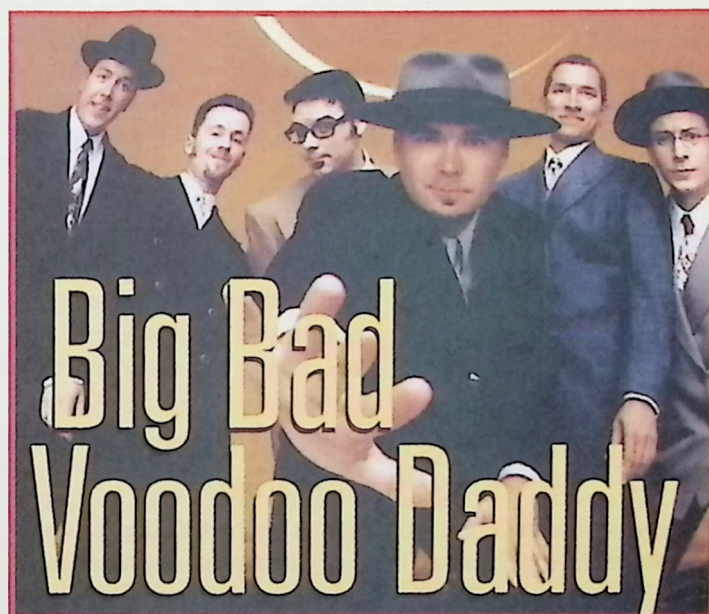
## Mark O'Connor's Fiddle Celebration

Nov. 14 / 8pm

In an exuberant tribute to all types of string music, Mark O'Connor and several special guests recreate a typical evening at his Fiddle Camp, where young and old fiddlers gather in Nashville each summer for jams, fun and friendship. A treat for the entire family, *Mark O'Connor's Fiddle Celebration* promises to be a foot-stomping, toe-tapping good time.

Violinist/composer/fiddler Mark O'Connor is widely recognized as one of the most gifted contemporary composers in America and one of the brightest talents of his generation. O'Connor is a product of America's rich aural folk tradition, beginning his musical journey at the feet of master Texas fiddler Benny Thomasson and French jazz violinist Stephane Grappelli. Between these two marvelous musical extremes, Mark O'Connor absorbed a multitude of musical styles and genres, creating what some have called "a new American classical music." O'Connor's Fiddle Concerto No. 1 ranks as the most-performed modern violin concerto, and he has collaborated with other genre-spanning musical greats, including Edgar Meyer, Yo-Yo Ma and Wynton Marsalis. O'Connor won a Grammy Award in 2001 for his recording, *Appalachian Journey*, a collaboration with Yo-Yo Ma and doublebassist Edgar Meyer.

Tickets and information at  
[www.cascadetheatre.org](http://www.cascadetheatre.org)  
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## Christmas Nov. 29 / 8pm

Get ready to turn 2006 into 1946 with the retro swing kings, Big Bad Voodoo Daddy. Carrying on in the tradition of the legendary big bands like the Glenn Miller Orchestra, Benny Goodman, and the Count Basie Orchestra, Big Bad Voodoo Daddy performs hundreds of concerts each year around the world. In the mid-'90s, the Los Angeles septet kicked off the swing revival with their appearance in the film *Swingers* and began touring ferociously, delivering killer sold-out shows night after night, in city after city.

With the release of their newest album, *Save My Soul*, a love letter to the music of New Orleans, Big Bad Voodoo Daddy continues to evolve by infusing their retro hep-cat cool sound with the classic second line beat of the Crescent City marching bands. Big Bad Voodoo Daddy continues to innovate and entertain by playing sold out shows to audiences of all ages in cities around the globe, and time and time again proves why they are the modern standard bearer of swing music today.

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# Crabs *From p. 7*

However, in a big year, even Pacific Choice cannot handle all the product and fishermen are sometimes left with unsold crab.

This was exactly the problem last year in California. According to Vivian Helliwell, last January, the California fleet brought in tons of crab. The processors bought all they could and then "when they couldn't process any more, closed their doors. The [San Francisco] Bay [water] was too hot to keep the crabs cool, so the fishermen shut out of the market ended up with thousands of pounds of dead crab that had to be dumped." This was an "illegal waste of the resource" violating California Fish and Game regulations. Then, things got ugly. The small boat operators went to the California Fish and Game Commission to demand a limit to how many crab pots could be fished per boat. The large boat operators — even those that had dumped crab — also went and argued *against* a pot limit. The "big boat/small boat conflict" was in full swing. The Commission did not act on the issue, noting that crab pot limitation legislation had been vetoed twice by Governor Schwarzenegger.

## Pot Limits: a Possible Solution for Washington and Oregon

Perhaps driven by a shared desire to protect fishing as a way of life, the commercial fishing industry is slowly moving towards crab pot limits as a solution to some of its problems. "Pot limits would spread the catch over a longer time period, stabilize the price, avoid waste, and make fresh crab available to the consumer over more of the season," explains Vivian Helliwell.

Washington was the first Northwest state to limit the number of crab pots fished in Washington waters. The pot limits were designed by an advisory board made up of fishermen and fish processors from all over the state. In 2000, WA adopted a three-tiered pot limit based on the pounds of crabs each boat landed. Vessels catching less than 36,000 pounds of crab were allowed 300 pots; boats catching 36,000 pounds or more were allowed 500 pounds. After some trial and error, the advisory board also added some additional regulations regarding crab pot buoy colors, buoy registration, crab pot tags, specifications on the number of replacement pots allowed, and permitting boats to barge their pots out the day before the season opens. According to Gardner, the Washington model is likely to succeed because the regulations are flexible.

Following Washington's lead, Oregon will institute crab pot limits this 2006/2007 season. The Oregon Dungeness Crab Commission sponsored a Dungeness crab workshop with representatives from the different stakeholder groups and held many



A male Dungeness crab.

PHOTO BY PAUL HOSTEN

public meetings to gather information. The stakeholders agreed to reduce pot levels from 200,000 to approximately 150,000. There are three pot limits: 200, 300 or 500 pots per boat. These numbers correspond roughly to boat size, but are actually based on a vessel's "qualified landings" or the pounds caught by each boat, according to DeAnna Erickson of ODFW. Oregon will evaluate the results for three years and then adjust as necessary. The PCFFA is pleased that the crabbers were involved in designing the regulations. Gardner feels that involving all stakeholders ensures that economic advantage is not given to only one facet of the fishing community.

## California Tremors

With pot limits in Washington and Oregon, California is the only Dungeness fishery state with waters open to any licensed boat. According to DeWeese, Gardner, and Vivian Helliwell, California fishers of all stripes are worried that big boats from "the north" will fish near Crescent City and Eureka in order to avoid northern pot limits. Out-of-state big boats would further increase competition during the "December Derby," and are unlikely to be familiar with traditional crab fishing territories, adding fuel to the big boat/small boat fire.

In California, the PCFFA spearheaded two attempts to pass legislation limiting crab pots on boats fishing south of Point Arena, in Mendocino County (Assembly Bill 2146 in 2004 and Assembly Bill 749 in 2005). Boats would have been limited to 250 pots each, on an experimental basis. According to Grader, crafting the legislation was difficult due to the differences of opinion between small and large boat owners. In a survey of California crab fishers, DeWeese and colleagues found that small boat owners overwhelmingly favored pot limits, while big boat owners

Crab license and fishing regulation information is available at the following web sites

**Oregon:** [http://www.dfw.state.or.us/resources/fishing/regulations\\_2006-marine.pdf](http://www.dfw.state.or.us/resources/fishing/regulations_2006-marine.pdf)  
[http://www.dfw.state.or.us/resources/hunting/big\\_game/regulations/license\\_fees.asp](http://www.dfw.state.or.us/resources/hunting/big_game/regulations/license_fees.asp)

**California:** <http://www.dfg.ca.gov/licensing/fishing/fishdescrip.html>  
<http://www.dfg.ca.gov/mrd/oceanfish2006.pdf>





avored the status quo. Governor Schwarzenegger vetoed each bill.

However, given the success of both Washington and Oregon fishing communities to agree on pot limits, Grader is cautiously optimistic about a third try at passing a bill to improve California's Dungeness fishery. North of Point Arena, pot limits would be based on Oregon's model (200/300/500 per boat) with some minor tweaking. Boats fishing south of Point Arena would use a two-tiered approach: 250 and 400 pots per boat. California crabbers with boats of all sizes seem to be grudgingly happy with the new proposals. The PCFFA also plans to lobby for the creation of a California Dungeness Crab Commission. Oregon has such a commission, which played a pivotal role in shepherding the new Dungeness regulations to completion. Governor Schwarzenegger's veto "replies" to the legislature asked for an expanded role for the California Fish

Perhaps driven by a shared desire to protect fishing as a way of life, the commercial fishing industry is slowly moving towards crab pot limits as a solution to some of its problems.

and Game Commission (CFGC) to manage the Dungeness fishery. Given that the CFGC deals with everything from endangered plants to boat licensing, the PCFFA believes that a Dungeness-focused commission would be able to address California crab industry issues in a more effective and timely manner.

### **Taking Matters into Their Own Hands**

Meanwhile, some small boat fishers are trying to solve the purchaser/processor problem: creating small businesses to market fresh crab, fish, and value-added products. They sell their own catch, and a few have grown to support several boats. For example, in Gold Beach, Oregon, Scott and Dixie Boley started "Fishermen Direct" with their own boat, the "Frances." They now have 3 boats supplying them and a booming internet business selling gift packs of canned and smoked fish. They also sell fresh fish and crab at their dock-side processing facility and market. "Oregon Choice" out of Eugene, has an internet business selling

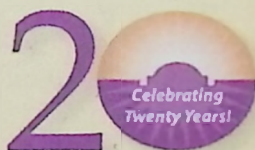
canned crab, salmon, and albacore. The skipper of the Pisces sells his line-caught albacore at farmer's markets in Eugene and Corvallis. And crab fisherman Zach Rotwein supplied his own market and deli, "Cap'n Zach's Crab House" in McKinleyville, California, from his boat, the "Sundown." (Rotwein recently sold the market.)

### **Catching Your Own**

If you want to catch your own Dungeness crab, here are some tips from the friendly recreational fishers on the Bandon docks. A resident Oregon shellfish permit is \$6.50; a 3-day out-of-state is \$9.00. Kids under 14 don't need a license. California requires a fishing license for recreational crabbers 16 or older. There are a variety of crab pots and nets and even a small trap that attaches to a heavy fishing rod. However, most favor the traditional trap-door crab pot. A small one for recreational fishing costs about \$20.00 along the Bandon docks. Traditionally, old fish heads or squid are used as bait. Others swear by old chicken legs and necks. Apparently, the harbor seals will raid the

crab pots to get the old fish, but don't seem to like chicken. In Oregon, recreational crab fishing is allowed all year from beaches, docks, rocks, piers, and jetties; but ocean crab fishing is closed from August 15th until November 30th. In California's Del Norte, Humboldt, and Mendocino counties, the recreational fishery is open from approximately December 1st (exact date varies; check the fishing regs) through July 30th. In all other counties, recreational crab fishing is open from mid-November through June 30th. So load up the kids, dog, cooler, and lawn chairs. Get a local paper to read about the commercial fishing industry, and drop a crab pot in the water. The most difficult decision you'll have to wrestle with is: butter, or no butter? **JM**

Jeannine Rossa grew up eating Dungeness fished out of Eureka and Trinidad. She very briefly contemplated working on a commercial fishing boat, but went to graduate school instead. She is a freshwater fisheries biologist. You may find her fishing for crab off the Bandon docks.



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*SOU is the OUS-Designated Center of Excellence in the Fine and Performing Arts.*



# SOU's Theatre Arts Department Promises an Engaging 2006-2007 Season

By Christi Courian

An outstanding theatre training program, designated as the "Center of Excellence in the Fine and Performing Arts" in the Oregon University System, is flourishing at Southern Oregon University. Students work alongside guest artists and faculty who are experts in their specialty to learn acting, directing, stagecraft, costuming, play analysis, and theatre management.

The 2006-2007 season of the Theatre Arts Department of Southern Oregon University (SOU) offers six productions that give rare experiences for students' careers and engage the intellect and spirit of adventure of local patrons.

*The White Plague* is a dark comedy about the ethical dilemma of a doctor who discovers a cure for a mysterious form of leprosy that afflicts people older than age 30, but wants to withhold the medication to force his government to cease fighting a war that is thinning the population of young people. The play opens November 2 and runs through November 12, 2006 in the Center Square Theatre. Director Michael J. Hume says, "I've always loved the works of Karel Capek, starting in my mid-20s. Most theatre people recognize him as the author of *R.U.R. (Rossum's Universal Robots)* that deals with artificial intelligence running amok."

Hume notes that Capek's works are just as pertinent in the 21st century as they were in the 1930s. "Capek wrote *The White Plague* in response to the Nazi build-up in Germany and Eastern Europe. He had experienced firsthand the horrors of World War I and the 1918 flu pandemic. Seventy years



An image from last year's production of *Big Love*.

later, is it possible that we have learned nothing?"

The cast of fifteen characters will give students a unique opportunity to work in a production that requires actors to play up to six roles with very fast costume changes.

Hume is an actor, director and playwright who has performed for many years at the Oregon Shakespeare Festival. The script was translated into English for the SOU production by Katerina Spronglova.

*The Philadelphia Story* opens November 9 and runs through November 19, 2006 in the Center Stage Theatre. Wealthy socialite Tracy Lord has three men vying for her hand, and one of them is her ex-husband. Scott Kaiser, head of voice and text at the Oregon Shakespeare Festival, will direct.

"Like many people, I first saw the 1940 film with Hepburn, Grant, and Stewart, as well the 1956 musical version *High Society* with Crosby, Sinatra, and Grace Kelly," says Director Scott Kaiser. "But Philip Barry's original script, the one he wrote for the theatre, is actually superior in many ways."

Kaiser says that most "comedies of manners" are British, so it is a rare occasion for

American theatre students to play "recognizably American characters. And, although we spend the weekend with the Lord family, there are no 'lords' in the play." He comments that the story line is more about "finding true love and hanging on to it once you've found it" than about class differences.

*The Phantom Tollbooth* opens on February 16 and runs through March 4, 2007. Norton Juster's beloved fairy tale about Milo's journey of discovery to the

CONTINUED ON PAGE 17

The 2006-2007 season of the Theatre Arts Department of SOU offers six productions that give rare experiences for students' careers and engage the intellect and spirit of adventure of local patrons.





# Inside the Box

Scott Dewing

## Stupid Computer: Not For Long

**S**tupid Computer! You've probably said that to your computer too. And you're right—computers are stupid. They can't think. They don't have any commonsense. "Oh, like a teenager," you might say. Yeah, I suppose kind of like that with the big difference being that computers are very good at doing exactly what they are told to do, which cannot, for the most part, be said of teenagers.

Why is it then that our computers are, as we say, "stupid"? Why can't they think like we do?

This was the very question that a young MIT doctoral student named Push Singh asked himself a couple of years ago.

*How is it that we can write software that can do such complex things as design airplane engines, but still we cannot build machines that can look at a typical photograph and describe what is in it, or that can read the simplest children's story and answer questions about it? We have been able to write programs that exceed the capabilities of experts, yet we have not been able to write programs that match the level of a three year old child at recognizing objects, understanding sentences, or drawing the simplest conclusions about ordinary life. Why is it that we can't seem to make computers that can think about the world as any person can?*

Push Singh asked simple questions but had the brilliance to begin tackling the complex answers. Tragically, he died in February of this year and the field of computer science and artificial intelligence lost a bright shining star to the darkness of an apparent suicide. Before he died, however, Singh began blazing a trail toward the answer to his question. He was convinced that the crux of the problem was that computers had no commonsense knowledge.

*The real problem is that computers do not know anything about us! Our*

*machines lack commonsense... Computers do not know what we look like, how we typically behave, or what we are capable of. They do not know anything about the patterns of people's lives...They know nothing of our hopes and fears, the things we like and the things we loathe, or the feelings and emotions that motivate and underlie everything we do.*

Singh was involved in MIT Media Lab's Commonsense Computing initiative. According to the MIT website, the purpose of the project was, "to give computers and other modern devices *commonsense*, the capacity to understand and reason about the world as intimately as people do." The MIT postdoctoral students and faculty involved in the project believed that by giving machines commonsense, the machines would finally be able to understand people, our goals and typical problems. They believed that machines would then be able to better assist us in solving complex problems or, at least, help us to come to terms with those problems.

To build a computer with commonsense, one must first define and collect all the commonsense data there is out there. For example: touching something hot will burn you; if you stay underwater too long, you'll drown; every person is younger than his or her mother; if you grab a knife by the blade, you're likely to get cut. And so on. As you can see, there is a lot of commonsense knowledge. Though there is no conclusive number, several estimates have agreed that the number of pieces of commonsense knowledge is somewhere in the hundreds of millions.

Collecting all that commonsense knowledge would be a daunting task. Undaunted, Singh's answer was to create a distributed human project called Open Mind Commonsense that would collect everyday commonsense data from thousands of human participants. "Computers today are just plain dumb!" wrote Singh on the

homepage of the Open Mind Commonsense website. "[This] project is an attempt to make computers smarter by making it easy and fun for people all over the world to work together to give computers the millions of pieces of ordinary knowledge that constitute *commonsense*...This repository of knowledge will enable us to create more intelligent and sociable software, build human-like robots, and better understand the structure our own minds."

One thing that Singh and his colleagues at the MIT Media Lab did with this commonsense data was build a search engine application that used commonsense knowledge to reason the true goal behind a user's search query. For example, if a user typed "my cat is sick" into the search engine, the system would reason the following based on its collection of commonsense knowledge:

- People care about their pets:  
and people want their pets to be healthy,  
and my cat is my pet,  
and I want my cat to be healthy,  
and veterinarian heals sick pets,  
and a veterinarian makes sick pets healthy,  
and I want to call a veterinarian,  
and a veterinarian is a local service
- Therefore: search for a veterinarian in the user's area

While current search engines such as Google have the ability to provide you with the addresses and phone numbers of local veterinarians, none of them have the ability to reason what the true intention of a user's search is. Imagine how much more powerful, informative and useful such a system would be.

What I dream of is a computer system that retains all of its capability to store and manipulate information as well as perform complex calculations at high speed, but has the added ability to

CONTINUED ON PAGE 17



Michael Feldman's

# Whad'Ya Know

## All the News that Isn't

A closer examination of the Mona Lisa reveals it to be the Conda Leeza.

Condoleezza — or to whom the file "Bin Laden Intends to Fly Planes into Buildings" rang no bells — says Bill Clinton failed to appreciate the Al Qaeda threat.

Meanwhile, Bill kills and eats Fox dweeb Chris Wallace—we can only hope O'Reilly has him on next.

Detainee bill passes on compromise which allows interrogators to pummel suspect's shadows while somebody punches a side of beef. Barry Manilow's "At the Copa" has been banned.

Bush warrant-less wiretapping bill rewritten as wireless warrant-tapping.

French surgeons perform zero-gravity surgery allowing patient's wallet to float free.

And, you can bring your toiletries on board again, but you have to use them in front of TSA screeners. Fine until you get to the ointments and suppositories...

*That's all the news that isn't.*



**12 Noon Saturdays on JPR's  
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# On the Scene

John Diliberto

## Echoes' Music, Like Elvis, Is Everywhere

You may not be able to hear *Echoes* everywhere, but you can't go far without running into the music that we play. Take *The Truman Show*. Not only do you hear Philip Glass's music, but look closely at one of the "command center" scenes, and you'll see the composer himself at a keyboard, orchestrating the sounds of Truman's life. Most "Echoes" artists don't get screen time, but more and more, their presence is being felt in film, TV, multi-media and the real world.

Walk into a Discovery, Nature Company, or Natural Wonders store, and instead of being bombarded by rock or put to sleep by Muzak® music, you're likely to be invigorated by the sounds heard on *Echoes*. Notably, you don't hear *Echoes* music in supermarkets or elevators.

Pop on *Marketplace* or *All Things Considered*, and you'll hear buttons culled from *Echoes* staples Dead Can Dance, Billy McLaughlin, Edgar Meyer & Bela Fleck, Michael Hedges, Ottmar Liebert and Pierre Bensusan.

One of the core attractions for *Echoes* has been its evocative quality, its capacity to transport listeners to realms of the imagination. It's that same ability that draws advertisers and film directors to the music and musicians you hear on *Echoes*. One of the most popular albums of the last three years on *Echoes* was "Songs of Sanctuary" by Adiemus. *Echoes* was playing it a full year before it popped up on a TV commercial for Delta Airlines, its original source point in Europe.

Countless sponsors can't get enough of Ry Cooder's *Paris*, Texas slow slide guitar, and recently, Mike Oldfield's *Tubular Bells*. Oldfield's music has turned up in a beer ad,

while "The Orb" has been ripped off for the Volkswagen Beetle. Credit the VW folks for their good taste. You'll recall a few years ago they used Clannad's "Theme from Harry's Game" in another spot.

This music immediately paints a picture in the mind. Just a few notes carry you to a butte in Arizona, a jet winging over the clouds, and a cold brew being guzzled. Okay, some of the connections even I don't get.

But it's in films that the sounds of *Echoes* have truly flowered. We frequently play film music on *Echoes* and a few times a year *Echoes* goes to the movies with special shows featuring nothing but soundtracks.

Heard a score that caught your ear lately? It's probably being played on *Echoes* including Mychael Danna's scores for Atom Egoyan's *The Sweet Hereafter* and *The Ice Storm*, any number of Thomas Newman scores such as *Oscar & Lucinda*, *Unstrung Heroes* and *Shawshank Redemption*, and compilation scores like *City of Angels*.

Many of these composers have been featured on *Echoes*. In recent years, we told you the musical secrets behind *The X-Files* and *Millennium* with Mark Snow, heard Mark Isham dissect a TV score, and listened to Elliott Goldenthal pull back the cape of Batman.

And of course, the cross-over goes the other way. It seems like every other film trailer and every third film uses Loreena McKennitt's "The Mummer's Dance," including the trailer for the hit, *Ever After*. And if they don't use Loreena, there's always Enya. She hasn't composed for a film since her first album 12 years ago, but that hasn't stopped countless directors from using her music in their movies.



Host of *Echoes*, John Diliberto.




And when they can't get Enya, they get James Horner to compose a weak replication. If the *Titanic* soundtrack is any indication, imitation is the sincerest form of multi-platinum success.

Some film composers have an ear for the *Echoes* landscape. Peter Gabriel's score for Martin Scorsese's *The Last Temptation of Christ* was a virtual template of *Echoes*. It's also the most often cited influence by artists you hear on *Echoes*.


Now, several *Echoes* artists are composing for film, including Michael Brook (*Albino Alligator*), Daniel Lanois (*Slingblade*), and Stewart Copeland (*Little Boy Blue*).

What's been most gratifying is when a director like Ric Burns (PBS's "The Way West") actually hears *Echoes*. Driving late at night in Idaho, he tuned in to *Echoes* and heard a piece from Steve Roach. "It really exemplified just what I was trying to say, so powerfully," recalled the director in an *Echoes* interview. "It was just that sense of the kind of the infinite unfolding of the American landscape. As soon as we got to a telephone, I called New York, to find out where this piece of music comes from."

Ric Burns had the experience that listeners to *Echoes* have every night. 

John Diliberto is the host of *Echoes*, heard weeknights from 8pm to 10pm on JPR's *Rhythm & News* service.

## Nature *From p. 10*

Canada. Many of his illustrations appeared in *National Geographic Magazine*. Although his bird illustrations have been criticized as making the birds appear too fat, his pen and ink drawings can serve as excellent examples for beginning illustrators to emulate. 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

## SOU Theatre *From p. 14*




PHOTO BY BRIAN PRECITTEL PHOTOGRAPHY

*Who's Happy Now*, produced by SOU Theatre Arts Department, was part of the 2005/2006 season.

Kingdom of Wisdom was adapted by Susan Nanus for the stage. A magical toll-booth delivers Milo onto the scene of a dispute between the King of words and the King of numbers. Caroline Shaffer of the Oregon Shakespeare Festival will direct.

*Hotel Paradiso* opens March 1 and runs through March 11, 2007. Peter Glenville translated the classic French farce by Georges Feydeau and Maurice Desvallieres. The comedy features a "jack-in-the-box" structure that sets up a constant series of misunderstandings and assignations within a group of wealthy travelers staying at a cheap hotel at the turn of the twentieth century. Theatre Arts Faculty Dennis Smith will direct.

*Swimming in the Shallows* opens May 17 and runs through May 27, 2007. Adam Bock wrote this spirited comedy of love and romance in 2005. Three Rhode Island couples work through their relationships and own inner turmoil in the midst of dreamlike and surreal situations. Theatre Arts Faculty Dale Luciano will direct.


*Romeo and Juliet*, by William Shakespeare, opens on May 24 and runs through June 3, 2007. The timeless story of star-crossed lovers follows themes of family feuds, loyalty, impetuosity, and ill fate. Stephanie Smith-Pearson, an alumna of the SOU Theatre Arts Department, will direct. 

Tickets are \$17 for general admission, \$14 for senior citizens and \$5 for students. For ticket information, call the Theatre Arts Box Office at (541) 552-6348 Monday through Friday from 9:00 a.m. to 5:00 p.m.

## Inside *From p. 15*

learn and adapt as efficiently as the human brain. In short, I dream of a machine that is a thinking machine, a machine that matures, a machine that gains wisdom, a machine that knows everything there is to know, has commonsense and never dies.

But when I awake from the dream of that machine and what it would be capable of, I pause and wonder if it is a good idea

to pursue the creation of such a machine. My commonsense tells me it's not and that it is perhaps better if our machines remain *stupider* than we are. 

Scott Dewing is a technology consultant, analyst and writer with a B.A. in Journalism from the University of Oregon. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns are available at his digitally organic website, [www.insidethebox.org](http://www.insidethebox.org).





# Program Guide

At a Glance

## Focus

### News & Information Service

KSJK / KAGI / KTBR / KRVM / KSYC / KMJC / KPMO



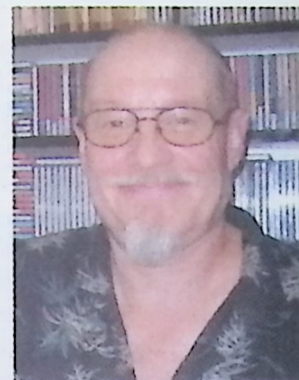
Farai Chideya

Farai Chideya is the new host of *News & Notes*, which is heard on JPR's *News & Information Service*. The program airs each weekday at 3pm and 6pm on KRVM-AM Eugene and KTBR-AM Roseburg. From newsmakers to performers, health to finance, *News & Notes* explores fascinating issues and people from an African American perspective. Chideya has worked in print, television, online and radio. Before joining *News & Notes* in February 2005, she was host of *Your Call*, a daily news and cultural call-in show on NPR Member station KALW in San Francisco. She has also been a correspondent for ABC News; commentator for CNN, Fox, MSNBC and BET, and anchor of the Oxygen cable network primetime program *Pure Oxygen*. Chideya began her career as a reporter for *Newsweek* and, in 1997, was chosen one of the magazine's "100 People to Watch." She is the author of three books and has written for such publications as *The New York Times*, *Vibe*, *O* and *Essence*. For her extensive involvement in digital media, she was named one of Alternet's "New Media Heroes" and PoliticsOnline.com's worldwide "25 Who Are Changing the World of Internet and Politics," and is recipient of a MOBE IT Innovator Award.

On November 7th, Jefferson Public Radio and NPR will provide election night coverage beginning at 7pm on both the *Classics & News* and *News & Information Services*. We'll look at the national races of significance, as well as the contests in California and Oregon, and we'll provide up-to-date results of the ballot measures decided on by voters.

## Volunteer Profile: Jim Wilson

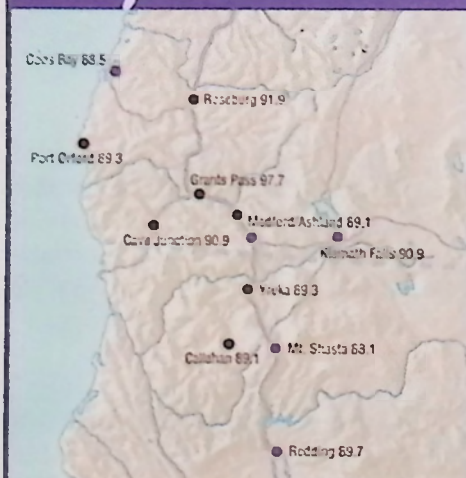
I've been an avid listener and fan of Jefferson Public Radio for a long time. I first got involved with JPR through my dear friend and neighbor Valerie Ing-Miller. She and her husband Glenn bought a beautiful home across the street from me. I've always loved its front yard and I adopted its upkeep as part of my daily gardening addiction. I love gardening! At one point I had over 2000 plants in my small nursery. My gardening habit also includes a plot in the Matson, Mowder and Howell Community Gardens and I've planted and tended the gardens around the Redding offices of JPR and the Cascade Theatre. I mentioned to Valerie a few years ago that I loved her classical music show (*Siskiyou Music Hall*), but couldn't hear it when I was outside working in the garden. So she went out immediately and bought me a small portable radio so I could take her with me out into the yard.



My volunteering at JPR began by bringing plants to the JPR offices and tending them, but I saw a lot other things that I could to help around the studio, including emptying the trash, vacuuming and answering the phone. I also would just hang out to listen to the beautiful music. Then one day Valerie introduced me to the wonderful music

CONTINUED ON PAGE 23

## Rhythm & News [www.ijpr.org](http://www.ijpr.org)



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

### Stations

**KSMF 89.1 FM**  
ASHLAND

**KSBA 88.5 FM**  
COOS BAY

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNIEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

### Translators

**CALLAHAN/**  
**FT. JONES 89.1 FM**

**CAVE JCT. 90.9 FM**

**GRANTS PASS 97.7 FM**

**PORT ORFORD 89.3 FM**

**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

### Monday through Friday

5:00am Morning Edition

#### N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

### Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

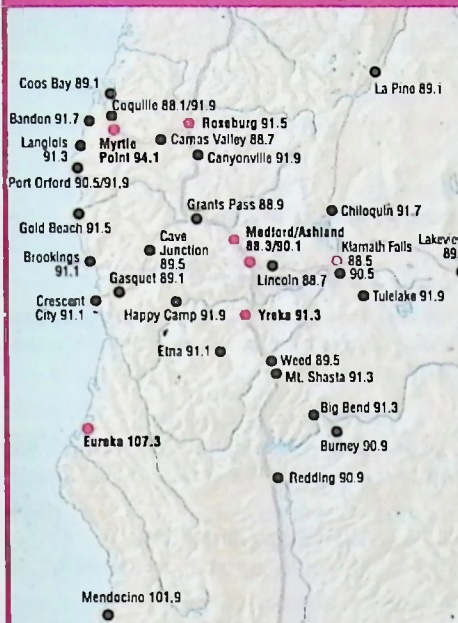
1:00pm West Coast Live

3:00pm Afropop Worldwide  
4:00pm World Beat Show  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Grateful Dead Hour  
9:00pm The Retro Lounge  
10:00pm The Blues Show

### Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm New Dimensions  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Thistle & Shamrock  
10:00pm Music from the Hearts of Space  
11:00pm Late Night Jazz/Bob Parlocha





- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

## Stations

**KSOR 90.1 FM\***  
ASHLAND  
\*KSOR dial positions for translator communities listed below

**KSRG 88.3 FM**  
ASHLAND

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KOOZ 94.1 FM**  
MYRTLE POINT/  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

## Translators

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
4:30pm Jefferson Daily  
5:00pm All Things Considered  
7:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:30am JPR Saturday Morning Opera  
2:00pm From the Top  
3:00pm Played in Oregon

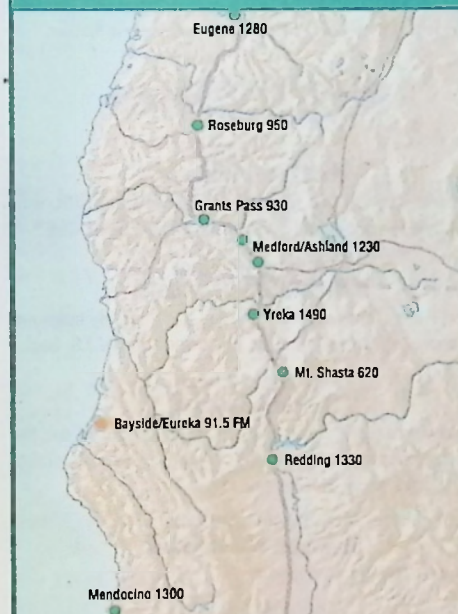
4:00pm All Things Considered  
5:00pm EuroQuest  
5:30pm On With the Show  
7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am St. Paul Sunday  
11:00am Siskiyou Music Hall  
2:00pm Indianapolis On The Air  
3:00pm Car Talk  
4:00pm All Things Considered  
5:00pm To the Best of Our Knowledge  
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9	Mt. Shasta, McCloud, Dunsmuir 91.3	
Chiloquin 91.7	Happy Camp 91.9		

# News & Information [www.ijpr.org](http://www.ijpr.org)



- AM Transmitters provide extended regional service.
- FM Transmitter

## Stations

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

**KJPR AM 1330**  
REDDING

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here and Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm The World  
3:00pm Fresh Air with Terry Gross

### KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes

4:00pm Open Source (Mon.-Thurs.)  
Tech Nation (Fri.)  
5:00pm On Point  
6:00pm Fresh Air (repeat of 3pm show)

### KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes  
(repeat of 3pm broadcast)

7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service

8:00am Marketplace Money  
9:00am Studio 360  
10:00am West Coast Live  
12:00pm Whad'Ya Know  
2:00pm This American Life  
3:00pm A Prairie Home Companion  
5:00pm Selected Shorts  
6:00pm Fresh Air Weekend  
7:00pm New Dimensions  
8:00pm BBC World Service

## Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am On The Media  
11:00am Marketplace Money  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm Studio 360

### KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health  
5:00pm Documentary Hour  
6:00pm People's Pharmacy  
7:00pm The Parent's Journal  
8:00pm BBC World Service



## E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry.

Another way to contact us is via our website [www.ijpr.org](http://www.ijpr.org). Simply click on the "Contact Us" link and submit your question, suggestion, or comment.

### Programming

e-mail: [teel@sou.edu](mailto:teel@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page ([www.npr.org/programs](http://www.npr.org/programs)). Also, many national programs aired on JPR have extensive sites which are linked on our website ([www.ijpr.org](http://www.ijpr.org)) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Jefferson Monthly

e-mail: [hepburn@sou.edu](mailto:hepburn@sou.edu)

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRG 88.3 FM  
ASHLAND

KLMF 88.5 FM  
KLAMATH FALLS

KOOZ 94.1 FM  
MYRTLE POINT/COOS BAY

KNHT 107.3 FM  
RIO DELL/EUREKA

LISTEN ONLINE AT [www.ijpr.org](http://www.ijpr.org)

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

## MONDAY-FRIDAY

5:00am-6:50am

### Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

### JPR Morning News

Darcy Danielson brings you the latest regional news and weather.

7:00am-Noon

### First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Featured Works* at 9:05, and *As It Was* at 9:30.

Noon-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

### All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm

### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Valerie Kahler, and Ward Jacobson.

## SATURDAYS

6:00am-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

### First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am.

10:30am-2:00pm

### JPR Saturday Morning Opera

Join host Don Matthews as he presents the best of recorded operas both new and classic.

2:00pm-3:00pm

### From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

### Played In Oregon

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

### All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

### EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm

### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Valerie Kahler.

## SUNDAYS

6:00am-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

### Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

### Siskiyou Music Hall

Classical music for your Sunday.

2:00pm-3:00pm

### Indianapolis On The Air

3:00pm-4:00pm

### CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

### All Things Considered

The latest news from NPR.



5:00pm–7:00pm

## To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–2:00am

## State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Valerie Kahler.

### FEATURED WORKS

\* indicates November birthday

#### First Concert

- Nov 1 W Rimsky-Korsakov: *Mlada Suite*
- Nov 2 T John Foulds\*: *Music-Pictures III*, op. 33
- Nov 3 F Samuel Scheidt\*: *Magnificat*
- Nov 6 M Copland: Clarinet Concerto
- Nov 7 T Ferenc Erkel\*: Introduction and Variations on *Csel*
- Nov 8 W Arnold Bax\*: *Sinfonietta*
- Nov 9 T Beethoven: Cello Sonata No. 2
- Nov 10 F Couperin\*: *Quatrième Concert*
- Nov 13 M Sibelius: *Karelia Suite*
- Nov 14 T Hummel\*: Piano Trio in E flat, op. 12
- Nov 15 W Vaughan Williams: *On Wenlock Edge*
- Nov 16 T Alfred Hill\*: *Symphony No. 7*
- Nov 17 F Hyacinthe Jadin: *Sonata in C*, Op. 3, no. 3
- Nov 20 M Mozart: String Quartet in B flat, K. 589
- Nov 21 T Bach: Overture-Suite No. 1 in C, BWV 1066
- Nov 22 W Rodrigo\*: *Concierto de estío*
- Nov 23 T Barber: Cello Sonata, op. 6
- Nov 24 F Haydn: *Symphony No. 93 in D*
- Nov 27 M Stravinsky: *Divertimento (The Fairy's Kiss)*
- Nov 28 T Ferdinand Ries\*: *Symphony No. 3*
- Nov 29 W Donizetti\*: *String Quartet No. 14*
- Nov 30 T Massenet: *Le Cid*

#### Siskiyou Music Hall

- Nov 1 W Beethoven: *Symphony No. 3, "Eroica"*
- Nov 2 T Bartok: *String Quartet No. 5*
- Nov 3 F Ives: *Concord Sonata*, Op. 19
- Nov 6 M Walton: *Symphony No. 1*
- Nov 7 T Rimsky-Korsakov: *Scheherazade*
- Nov 8 W Bax\*: *Piano Sonata No. 3 in G sharp minor*
- Nov 9 T Alfvén: *Symphony No. 1 in F minor*
- Nov 10 F Mark O'Connor: *Fiddle Concerto*
- Nov 13 M Chadwick\*: *Quintet for piano and strings*
- Nov 14 T Hummel\*: *Quartet in E flat*
- Nov 15 W Chausson: *Symphony in B flat*
- Nov 16 T Spohr: *Quintet No. 5 in G minor*, Op. 106
- Nov 17 F Khachaturian: *Concerto-Rhapsody for Violin and Orchestra*
- Nov 20 M Bach: *Partita in E minor*, BWV 830
- Nov 21 T Geirr Tveitt: *Suite No. 1*
- Nov 22 W Britten\*: *Violin Concerto*, Op. 15
- Nov 23 T Boccherini: *Symphony No. 2 in E flat*
- Nov 24 F Weber: *Clarinet Quintet in B flat*
- Nov 27 M Krommer\*: *Partita in E flat*
- Nov 28 T Anton Rubinstein\*: *Symphony No. 1 in F*, Op. 40
- Nov 29 W Busoni: *Turandot Suite*, Op. 41
- Nov 30 T Alkan\*: *Grande Sonata "Les Quatre Ages"*

## Classics & News Highlights

### JPR Saturday Morning Opera with Don Matthews

**Nov 4 • *Le Domino Noir* by Auber**  
Sumi Jo, Isabelle Vernet, Bruce Ford, Patrick Power, Martine Olmeda, Jules Bastin, Doris Lamprecht, Jocelyne Taillon, Gilles Cachemaille, London Voices, English Chamber Orchestra, Richard Bonyngne, cond.

**Nov 11 • *La Clemenza di Tito* by Mozart**  
Mark Padmore, Alexandrina Pendatchanska, Bernarda Fink, Marie-Claude Chappuis, Sunhae Im, Sergio Foresti, RIAS Chamber Choir, Freiburg Baroque Orchestra, René Jacobs, cond.

**Nov 21 • *Vanessa* by Barber**  
Eleanor Steber, Rosalind Elias, Regina Resnik, Nicolai Gedda, Giorgio Tozzi, George Cehanovsky, Robert Nagy, Metropolitan Opera Orchestra and Chorus, Dimitri Mitropoulos, cond.

**Nov 25 • *Alceste* by Lully**  
Felicity Palmer, Marc Vento, Pierre-Yves Le Maigat, Sonia Nighogossian, Anne-Marie Rodde, Renée Auphan, Bruce Brewer, Max van Egmond, John Elwes, François Loup, La Grande Ecurie et La Chambre du Roy, Jean-Claude Malgoire, conductor.

### From The Top

**November 4 • *From the Top*** ventures to the heartland and the charming Village at Winona for a show that features two wonderful Indiana musicians, a fun-loving saxophone/double bass duo and an in-depth analysis for the 2004 presidential election results.

**November 11 • *This week, From the Top*** is in New York City and features young musicians from the New York area playing works by special guest Pulitzer Prize winning composer John Corigliano, who will join host Christopher O'Riley for conversation throughout the broadcast.



On November 14th, soprano Angela Brown is the special guest on *From the Top*.

**November 18 • Opera superstar, soprano Angela Brown**, is *From the Top's* special guest for this edition, recorded in Ms. Brown's hometown of Huntsville, Alabama. She'll sing a spiritual accompanied by a very young guitar player from Oregon and perform with 16 year-old California born soprano on a duet from Mozart's "The Marriage of Figaro."



Composer John Corigliano will be a guest on *From The Top*, November 11.

**November 25 • *From the Top*** celebrates the 250th birthday of Wolfgang Amadeus Mozart with a special show from the historic Troy Savings Bank Music Hall. With works by a composer who is today the same age as Mozart when he began to write music, to a performance of a piece by one of Mozart's students, this week's show is mostly Mozart all the time.

### St. Paul Sunday

**November 5 • TBA**

**November 12 • Helen Callus**, viola; **Phillip Bush**, piano

Johannes Brahms: FAE Sonata  
Traditional Scottish (arr. Rebecca Clarke): I'll Bid My Heart Be Still

Rebecca Clarke: Morpheus  
Sergei Prokofiev (arr. Vadim Borrisowsky): Six Pieces from the Ballet Romeo and Juliet

—I. Introduction  
—III. Young Juliet  
—IV. Dance of the Nights  
—V. Balcony Scene  
—VI. Mercutio

Pamela Harrison: Viola Sonata (1946)  
—III. Andante affettuoso

**November 19 • Wolfgang Amadeus Mozart: Piano Quartet in E-flat Major, K. 493**

—I. "Allegro"  
George Tsontakis: Piano Quartet No. 3

—I. First movement  
Bohuslav Martinu: Piano Quartet  
—I. "Poco Allegro"  
Johannes Brahms: Piano Quartet in g minor, Op. 25

—III. "Andante con moto"  
—IV. "Rondo alla Zingarese: Presto"

**November 26 • Claude Frank, piano**  
Robert Schumann:

"Arabesque"  
Wolfgang Amadé Mozart: Sonata in C major No. 10, K. 330

—I. "Allegro moderato"  
—II. "Andante cantabile"  
—III. "Allegrett"  
Ludwig van Beethoven: Sonata No. 31, Opus 110  
—I. "Moderato cantabile molto espressivo"  
—II. "Allegro molto"  
—III. "Adagio ma non troppo"  
—IV. "Fuga, L'istesso tempo della Fuga"



Pianist Claude Fran performs for listeners on the November 26th edition of *St. Paul Sunday*.



A "Heart Healthy" recipe  
from



## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413. [www.zorbapaster.org](http://www.zorbapaster.org)

## DEVEILED TOFU

(Makes 8 servings)

- 1 lb Firm tofu
- 2 Tbs Dijon mustard
- 1/8 tsp Garlic powder
- 1/4 tsp Ground cumin seed
- 1/4 tsp Paprika
- 1/2 Cup Celery, minced
- 1/2 Cup Carrots, shredded
- 1/4 Cup Scallions, minced
- 3 Tbs Honey

Set tofu on paper towel on a large plate. Put another piece of paper towel on top, and place a weight over that to drain tofu. Let sit for 15 minutes. In large bowl, mix tofu, mustard, and spices with a wooden spoon until tofu is uniformly crumbled and spices are well blended. Stir in vegetables and 2 Tbs honey. Add more honey if needed to make a smooth mixture. Serve as appetizer on crackers or in pita pockets.

### Nutrition Facts

Serving size: 1 serving  
Percent daily values based on a 2000 calorie diet.  
Nutrition information calculated from recipe ingredients.

### Amount Per Serving

Calories 84.26  
Calories From Fat (35%) 29.43  
Calories From Protein (25%) 20.67  
Calories From Carbs (41%) 34.15  
Total Fat 3.53g 5%  
Saturated Fat 0.32g 2%  
Monounsaturated Fat 2.47g  
Polyunsaturated Fat 0.33g  
Trans Fatty Acids 0.00g  
Sodium 63.96mg 3%  
Potassium 140.73mg 4%  
Carbohydrates 9.18g 3%  
Dietary Fiber 0.80g 3%  
Sugar 7.34g

## PROGRAM GUIDE

# Rhythm & News Service

**KSMF 89.1 FM**  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 97.7 FM

**KSBA 88.5 FM**  
COOS BAY  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM

**KSKF 90.9 FM**  
KLAMATH FALLS  
CALLAHAN/  
FORT JONES 89.1 FM

**KNCA 89.7 FM**  
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**KNSQ 88.1 FM**  
MT. SHASTA  
YREKA 89.3 FM

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

### MONDAY-FRIDAY

5:00am-9:00am  
**Morning Edition**

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

### NORTHERN CALIFORNIA ONLY:

7:50am  
**California Report**

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm  
**Open Air**

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news at noon.

3:00pm-5:30pm  
**All Things Considered**

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm  
**The World Café**

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm  
**Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am  
**Late Night Jazz with Bob Parlocha**

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

### SATURDAYS

6:00am-10:00am  
**Weekend Edition**

The latest national and international news from NPR.

10:00am-11:00am  
**Living on Earth**

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon  
**Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm  
**E-Town**

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-achievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm  
**AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm  
**The World Beat Show**

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00pm-8:00pm  
**American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm  
**The Grateful Dead Hour**

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm  
**The Retro Lounge**

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am  
**The Blues Show**

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

### SUNDAYS

6:00am-9:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."



9:00am–10:00am

### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

### Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

### Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00pm–9:00pm

### The Folk Show

Keri Green, Cindy DeGroft, and Karen Wennlund bring you the best in contemporary folk music.

9:00pm–10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

### Late Night Jazz with Bob Parlocha

## Profile *From p. 18*

library and I begin to refile cds. Now I help pick out the music for *Siskiyou Music Hall* and the featured works, and also help with research, digging up whatever information I can find about composers. Valerie calls me her "Musical Butler."

I grew up in Redding, and tried out a few other places in Northern California, including stints in Chico as a dealer in Janet Turner artwork and jewelry for Zales, Macy's and Saks. Eventually I returned to my hometown and dedicated myself to volunteer work. My motto in life is that "It's better to give than receive," and I wish I could do even more, but I do what I can. Spending my days at Jefferson Public Radio has been a fulfilling and wonderful addition to my life.



## Rhythm & News Highlights

### Marian McPartland's Piano Jazz

#### November 5 • Robin Meloy Goldsby

Pianist Robin Meloy Goldsby has spent much of her musical life providing a pleasant soundtrack to the patrons and lounge-about in hotel lobbies and cocktail bars. She recently wrote a book about her experiences, *Piano Girl, Lessons in Life, Music, and the Perfect Blue Hawaiian*. Goldsby joins McPartland to talk about her piano bar memoir and performs some original tunes, including cocktail-crowd pleaser "Night and Day."

#### November 12 • Hilton Ruiz

*Piano Jazz* pays tribute to pianist/composer Hilton Ruiz, who passed away on June 6, 2006. Ruiz was a gifted player, skilled in every style from bop to classical to Afro-Cuban jazz. A child prodigy, Ruiz played Carnegie Hall at the age of eight and went on to study with Mary Lou Williams and Roshaan Roland Kirk. Ruiz joined McPartland in 1988 and played his own bluesy tune, "Homecoming," before joining McPartland on "If I Were a Bell."

#### November 19 • Julian Lage

Guitarist Julian Lage is a true jazz prodigy. Talent-scouting vibraphonist Gary Burton discovered Lage when he was twelve and immediately took him

under his wing. Eight years later, Lage has played with Burton's ensembles, as well as with Herbie Hancock, Joe Lovano, Carlos Santana, and fellow phenom Taylor Eigsti. Lage shows off his amazing technique and improvisatory abilities on "My Funny Valentine" before teaming with McPartland on "You and the Night and the Music."

#### November 26 • Ayako Shirasaki

Pianist Ayako Shirasaki enchanted jazz fans in her native Japan with dazzling performances at Tokyo's "J" Jazz Club when she was just twelve years old. In 1997, Shirasaki moved to New York and quickly made a name for herself as a creative and dynamic player. Shirasaki plays her song "Falling Leaves," and performs a duet of "Isfahan" with McPartland.

### The Thistle & Shamrock

#### November 5 • Kate Rusby and John McCusker

Kate Rusby has been called "the brightest light in English folk music" (Daily Telegraph) while her husband John McCusker, composer, producer, and multi-instrumentalist, is widely regarded as "a great talent" (*Living Tradition*). They are all of these things and great fun too as you'll find out when you meet them to hear about their albums *10* and *Goodnight Ginger*.

#### November 12 • Still Sounds Great

We celebrate ten years of the group Solas with

their new album *Reunion*, which features band members past and present. We also mark twenty years of music from Greentrax, and relive the excitement of the '80s when the band Stockton's

Wing stormed across the world as one of Ireland's leading live acts. Their album *Live - Take One* has been digitally remastered and rereleased.

#### November 19 • Frankie Gavin

Internationally revered Irish fiddler and flute player Frankie Gavin talks about the many facets of his music, from his decades of groundbreaking work with De Dannan to the individual projects that occupy much of his time today. Featured are recordings with Frankie's lifelong friend Mairtin O'Connor, renowned jazz violinist Stephane Grappelli, and De Dannan.

#### November 26 • Remembering Micheál Ó Domhnaill

Everyone who has enjoyed three decades of music from The Bothy Band, Relativity, and Nightnoise was greatly saddened by the loss of Micheál Ó Domhnaill, one of the foremost figures in folk and traditional music. A native of County Meath, Ireland, Micheál Ó Domhnaill's guitar accompaniment was a seminal influence on acoustic music throughout Ireland, the U.K., and the U.S., where he made his home in the '80s and '90s. We remember him through his many remarkable recordings.

### New Dimensions

**November 2 • The Monticello Dialogues, Part 6: Cradle to Cradle: Going Green** with William McDonough, Michael Braungart and Steve Bradfield.

**November 9 • Exploring the Dark Night of the Soul** with Mirabai Starr

**November 16 • Throw the Rascals Out** with Jim Hightower

**November 23 • Words That Heal** with Judith Simon Prager



Kate Rusby and John McCusker warm the ears of *Thistle & Shamrock* listeners on November 5th.



Guitarist Julian Lage joins Marian McPartland on November 19th.



Writer and musician Robin Meloy Goldsby tells tales on *Piano Jazz*, November 5th.



# News & Information Service

**KSKJ AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE

**KJPR AM 1330**  
REDDING

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## MONDAY-FRIDAY

5:00am-7:00am  
**BBC World Service**

News and features from the British Broadcasting Service.

7:00am-8:00am  
**The Diane Rehm Show**

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am  
**The Jefferson Exchange**

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.  
**Here & Now**

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm  
**Talk of the Nation**

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm  
**To The Point**

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm  
**The World**

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm  
**Fresh Air with Terry Gross**

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm-4:00pm  
**News & Notes**

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm  
**Open Source (Monday-Thursday)**

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

**Tech Nation (Friday)**

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm  
**On Point**

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity - focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm  
**Fresh Air with Terry Gross**

Repeat of 3pm broadcast.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

6:00pm-7:00pm  
**News & Notes**

Repeat of 3pm broadcast.

7:00pm-8:00pm  
**As It Happens**

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm  
**The Jefferson Exchange**

Repeat of 8am broadcast.

10:00pm-8:00am  
**BBC World Service**

## SATURDAYS

5:00am-8:00am  
**BBC World Service**

8:00am-9:00am  
**Marketplace Money**

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am  
**Studio 360**

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm  
**Whad'Ya Know with Michael Feldman**

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm  
**This American Life**

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio

monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm  
**A Prairie Home Companion with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm  
**Selected Shorts**

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm  
**Fresh Air Weekend**

7:00pm-8:00pm  
**New Dimensions**

8:00pm-8:00am  
**BBC World Service**

## SUNDAYS

5:00am-8:00am  
**BBC World Service**

8:00am-10:00am  
**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm  
**On The Media**

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm  
**Marketplace Money**

Repeat of Saturday's broadcast.

12:00pm-2:00pm  
**A Prairie Home Companion**

Repeat of Saturday's broadcast.

2:00pm-3:00pm  
**This American Life**

Repeat of Saturday's broadcast.

3:00pm-4:00pm  
**Studio 360**

Repeat of Saturday's broadcast.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm-4:00pm  
**Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.



4:00pm-5:00pm  
**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm  
**Documentary Hour**

Selected documentary episodes and series from a diverse range of producers.

6:00pm-7:00pm  
**People's Pharmacy**

7:00pm-8:00pm  
**The Parent's Journal**


Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am  
**BBC World Service**

# Tuned In *From p.3*

[you can fill in the noun], but we long ago ceased to be *just* a purveyor of radio. I think that public radio needs to continue to evolve in ways in which we offer more wide-ranging media content as well as associated events, content and systems that extend the reach and meaning of that broadcast material. Indeed, the word "broadcast" is under challenge. You will, in months ahead, start hearing about "multi-casting" — or broadcasting multiple things simultaneously (something which JPR has done through its multiple services for fifteen years). We also provide concerts in various locations, provide a stage for others to produce concerts, provide various online functions like our community calendar and online public forums, publish this magazine and, in general, try to make the region of the world in which we live a stronger place through multiple, often cross-connected, media platforms and allied undertakings.

It's a big, complex task made all the more daunting by the enormous changes at hand in our core radio business.

No one can really say how radio will evolve. Some have predicted its demise — which I think is unlikely. What is virtually a given, however, is that the box you now call a radio will have many more buttons, offering many more things, in the future. As I see it, public radio, at its best, will continue to occupy the role of a valued institution bonding those things into more meaningful and useful results. 

Ronald Kramer, Executive Director

## Program Producer Directory

### NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW  
 Washington DC 20001  
 Audience Services:  
 (202) 513-3232  
 Tapes and Transcripts:  
 Toll-free Number:  
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 (877-677-8398)  
[www.npr.org/](http://www.npr.org/)

ALL THINGS CONSIDERED  
 1-877-677-8398  
[www.npr.org/programs/atc/](http://www.npr.org/programs/atc/)

CAR TALK  
 1-888-CAR-TALK  
[cartalk.cars.com/](http://cartalk.cars.com/)

DIANE REHM SHOW  
 Call-in line: 1-800-433-8850  
[drehm@wamu.org](mailto:drehm@wamu.org)  
[www.wamu.org/rehm.html](http://www.wamu.org/rehm.html)

FRESH AIR  
 Tapes, transcripts 1-877-213-7374  
[freshair@why.org](mailto:freshair@why.org)  
[why.org/freshair/](http://why.org/freshair/)

LIVING ON EARTH  
 1-800-218-9988  
[www.loe.org/](http://www.loe.org/)

MARIAN McPARTLAND'S  
 PIANO JAZZ  
 (803) 737-3412  
[pj@scetv.org](mailto:pj@scetv.org)  
[www.scetv.org/pj/](http://www.scetv.org/pj/)

MORNING EDITION  
 Listener line: (202) 842-5044  
[www.npr.org/programs/morning](http://www.npr.org/programs/morning)

NEWS AND NOTES  
 WITH FARAI CHIDEYA  
[www.npr.org/programs/newsnotes](http://www.npr.org/programs/newsnotes)

ON THE MEDIA  
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ON POINT  
[onpoint@wbur.org](mailto:onpoint@wbur.org)  
[www.onpointradio.org](http://www.onpointradio.org)

TALK OF THE NATION  
[www.npr.org/programs/totn/](http://www.npr.org/programs/totn/)

TALK OF THE NATION  
 SCIENCE FRIDAY  
[www.npr.org/programs/scifri/](http://www.npr.org/programs/scifri/)

THISTLE & SHAMROCK  
[www.npr.org/programs/thistle/](http://www.npr.org/programs/thistle/)

WEEKEND EDITION SATURDAY  
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WEEKEND EDITION SUNDAY  
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### PUBLIC RADIO INTERNATIONAL

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THIS AMERICAN LIFE  
 312-832-3380  
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ZORBA PASTER ON YOUR HEALTH  
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A PRAIRIE HOME COMPANION  
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[phc@mpr.org](mailto:phc@mpr.org)

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[www.saintpaulsunday.org](http://www.saintpaulsunday.org)  
<http://saintpaulsunday.publicradio.org/contact/> for listener emails.

WRITER'S ALMANAC  
[www.writersalmanac.org](http://www.writersalmanac.org)  
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### INDEPENDENT PRODUCERS

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 (512) 477-4441  
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EUROQUEST  
 Witte Kruislaan 55  
 PO Box 222, 1200 JG Hilversum  
 Nederland · [www.rnw.nl](http://www.rnw.nl)

GRATEFUL DEAD HOUR  
 Truth & Fun, Inc.  
 484 Lake Park Ave., #102  
 Oakland, CA 94610  
[tnf@well.com](mailto:tnf@well.com)  
[www.trufun.com/gdhour.html](http://www.trufun.com/gdhour.html)

HERE & NOW  
 WBUR, 890 Commonwealth Ave.  
 Boston, MA 02215  
 1-800-909-9287  
[Letters@Here-Now.org](mailto:Letters@Here-Now.org)  
[www.here-now.org/](http://www.here-now.org/)

LATE NIGHT JAZZ with Bob Parlocha  
 1-773-279-2000 · [www.wfml.com](http://www.wfml.com)

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 PO Box 31321,  
 San Francisco CA 94131  
 (415) 242-8888 · [info@hos.com](mailto:info@hos.com)  
[www.hos.com/](http://www.hos.com/)

MILLENNIUM OF MUSIC  
 WETA-FM, PO Box 2626,  
 Washington DC 20006  
 1-800-491-8863  
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[www.wdv.com/mofm.html](http://www.wdv.com/mofm.html)

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# The Jefferson Exchange

with Jeff Golden



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## Recordings

Derral Campbell

### An Unsung Generation

As the decades roll by, fans of blues and soul music have come to feel a little isolated as the media spotlight shines its light on other areas. The primacy of blues acts like Stevie Ray Vaughan or soul stars like Otis Redding has yielded to secondary status for their successors. Many of the greats are gone. Albert Collins and Albert King died within a year of each other back in the 90s, and Howlin' Wolf and Muddy Waters departed in the previous decade. Surviving blues icons made their epic statements years ago, and I feel more than a little awkward at a B.B. King show, which seems more an *acknowledgement* of his greatness than an *appreciation* of exactly what has made him a giant.

Writers like the *San Francisco Chronicle's* Joel Selvin have been patting dirt on the grave of blues for many years, bemoaning the passing of the mainstays and seeming not to notice worthy unknowns. And knowledgeable authorities like Johnny Otis say that the conditions that gave the blues its fullest flowering don't exist anymore, so surely the music is nearing extinction. But I have another idea: time is not running out for the genre, its time has just begun, that is, it's still 'a bornin'.

One of the blues' greatest assets is its diversity. Acoustic blues takes several recognizable forms from Piedmont to Delta and many other rural styles. At first, all blues music was acoustic, and the post-WWII conversion to a more amplified expression was a major shift in the music. It could have been said that blues was dying, and electric guitars and microphones must have seemed an egregious erosion of purity.

But the music persisted, regardless of

the vehicle, and we have recordings of great worth that no one could have anticipated before Charlie Christian and other pioneers started tinkering with amplification and the guitar. The feeling at the core of soulful music has remained, and it has survived recent synthetic diversions like drum machines, and retained the technological developments which can be seen as improvements.

Devotees of blues and soul have been favored by a few new releases that cry out for a wider audience, and for greater promotion and support.

At the top of these I place the Jackie Payne/Steve Edmonson Band's new release on Delta Groove, *Master of the Game*. Payne first recorded in 1965 and came to my attention as a featured artist in the *Johnny Otis Show* in the 80s. Over the years I've had the good fortune to see him in sev-

eral contexts, and I am always knocked out by his dynamic, Gospel-icious vocals, and his suave, swinging delivery. I had a front row seat for a couple sets by the Payne/Edmonson group in a San Francisco blues club, and experienced several revelations and rebirths that evening. What a show.

This band has stayed intact and has become quite the ensemble, anchored by former Dynatone "Colonel" Bill Singletary on bass. He lays down a lot of syncopation and jazzy stutter-beats while appearing stoic. He first played professionally in 1958 and has also played with James Cotton, Gladys Knight and Syl Johnson. Drummer Nick Otis (Johnny Otis' son) has a lot of experience with many of the great names in blues and R&B. John Middleton (trumpet) and Carl Green (tenor sax) have worked

“Surviving blues icons made their epic statements years ago, and I feel more than a little awkward at a B.B. King show, which seems more an acknowledgement of his greatness than an appreciation of exactly what has made him a giant.”



together more than twenty years, and their tight riffs accent the throbbing cohesion that the band seems to develop easily. No mistake, this is carefully arranged stuff in the highest tradition of soulful entertainment. From the choreographed steps of Payne and Edmonson to rhythmic shifts and stops, each tune is crafted into a story, embellished tastefully and artfully.

Steve Edmonson, too, has been around showbiz all his life; his father is Travis Edmonson of the 60s folk duo Bud and Travis. He has carefully listened to the many styles of blues guitar and incorporates the influences of both Albert King and Albert Collins, B.B. King and Magic Sam into a singular attack that I find invigorating. I first saw Steve when he was with the Dynatones, and it seemed every time I saw him he brought his playing up to a new plateau. With his band's second release, Edmonson has definitely become his own man, and where I once heard lifted licks there are now fresh feelings rooted in the classic modes of the blues.

But it is Jackie Payne that the band is really built around. He warms up in the course of a show, and always saves a little something extra, what I call a "clincher," to deliver a knockout punch to the listener. His Gospel roots inform every note and nuance, and he expresses deep emotion without overdoing. Payne's subtle professionalism is part of the allure of the band for me. I *know* I'm going to be entertained right, with what amounts to respect, without clichés or caricature.

With *Master of the Game*, the Delta Groove label has issued another in a series of fine albums. Ten of the thirteen songs were written by Payne, Edmonson, Singletary and Otis. The covers feature songs by O.V. Wright, Johnnie Taylor and Bobby "Blue" Bland. The humorous "Sweet Landlady" describes a dream arrangement, for Jackie, and he growls and moans his commentary between the lyrics, and "Wake Me Up in San Francisco" is a classic we'll be hearing for years.

Willie Pooch's *Funk-N-Blues*, released on the Chicken Coup label which is primarily a jazz label, is another fine new recording featuring more great vocals and wonderful Hammond B-3 organ work by Tony Monaco. Pooch was a childhood playmate of Elvis Presley in Mississippi but settled in Columbus, Ohio, where he worked in a steel mill for 30 years, singing in the blues clubs at night. If you like solid blues, strong



# Little Victories

Mari Gayatri Stein



*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

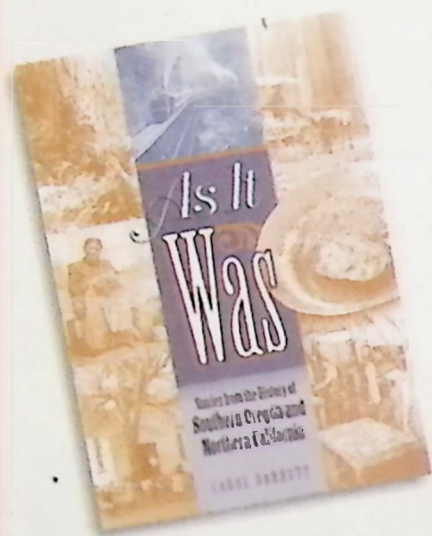
and vivid, this disc will satisfy. The band here is superb, with Monaco's tasty B-3 nicely augmented by Rick Collura's swinging guitar work and the excellence of drummer, arranger and co-producer Louis Tsamous. The jazz chops of the band marry well with Willie Pooch's funk and blues, creating a unique groove I really enjoy. Like the Payne/Edmonson band, the musicians support the singer and his song, framing and underlining the performance with virtuosity and grace.

There are many valid new releases in the blues music world, but few as successfully consistent as these two. The vitality

they reflect rings true to blues fans, surely striking interior chords in the soul. Whether the mainstream ever catches on to the fiery message of this music or not, this music will stand. New artists will make their names known, and new classics will be created, as the birth of the blues continues into a new century. ■

Derral Campbell presents *Rollin' the Blues*, an hour of contemporary and traditional blues, on Sundays at 2pm on JPR's *Rhythm & News Service*.





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# Theater and the Arts

Molly Tinsley

## A Turn as Tourist

Not even the increased aggravation of airport security and airline inefficiency can dim the satisfaction of my recent visit to the Stratford Festival of Canada, an emotional marathon of nine, world-class theatre productions in five days.

Of the three Shakespeare plays—*Twelfth Night*, *Much Ado About Nothing*, and *Coriolanus*—*Much Ado* sprung the most delightful surprise, featuring the oldest Benedick (Peter Donaldson) and Beatrice (Lucy Peacock) I've ever seen. The self-assured maturity of these fifty-somethings winds up mellowing the usual acidity of their exchanges—they really *are* comfortable with bachelorhood, after all—a shift which in turn makes their gulling more sweet than broadly comical. If their good-natured solidity tends to subdue the comic fireworks, it also provides a welcome stillpoint amidst the accelerating insanity of the second plot, which hinges on the betrayal of the innocent Hero by three men whom she has trusted to love and protect her—her fiancé, her father, and her prince.

Succumbing to a sort of male hysteria, this trio refuses to do the math when Hero is accused of indulging in secret trysts “a thousand times.” They choose instead to believe the trickery of a proven liar over her protestations. It is so much easier in this production to forgive them their stupidity: Don Pedro and Claudio are so much younger than Benedick and Beatrice, so callow and clueless, while the so-much-older Leonato dodders on the edge of debility. This relatively quiet *Much Ado* spawns an appropriately reined-in, but still lovable Dogberry (Robert Persichini). Overweight and earnest in his ill-fitting plaid jacket, he opts for well-meaning Kiwanis instead of village buffoon.

Besides Shakespeare, our whirlwind tour took in the Jacobean *theatre noir* of Webster's *The Duchess of Malfi*, Moliere's puzzling satire *Don Juan*, a full-blown Victorian farce, *London Assurance*, and the nascent modernism of Ibsen's *Ghosts*.

In one week, a veritable lesson in the history of drama with two all-American musical interludes, *Oliver!* and *South Pacific* besides!

*The Duchess of Malfi*, directed by Peter Hinton, stood out as most extraordinary, its designers effecting an intense, dimly-lit surrealism that sucks the viewer in like a black hole. As the play begins, the air hisses with undecipherable whispering, and a spotlight focuses attention on a bonneted figure perched upon a coffin, a figure both child-like and wizened as a crone. The ghost of a murdered ancestor who appears when someone is about to die, she glides through the ensuing mayhem, all darkly mirrored by the ultra-shiny black floor.

The Duchess has been widowed and her brothers, Duke Ferdinand, and the Cardinal, stand to lose if she remarries. They hire the embittered criminal Bosola to infiltrate her household as a spy. Nevertheless the Duchess manages secretly to wed her steward, Antonio, and bear him three children before Bosola gets the picture and conveys the news to her brothers, thus sparking the brutal chain reaction of revenge that litters the stage with corpses by the end.


No romantic tragedy of star-crossed lovers, Hinton's courageous production stays true to the debased imagery of Webster's text—where devils show up on every page, garnished with leeches, scorpions, dung, and decay. As an honest man, Antonio is a rarity amidst the general corruption, yet as a lover he seems more convenient than magnetically attractive. And the Duchess, though sympathetic in her quest for self-determination, is the product of her twisted world and shares her brothers' genes for defiant self-absorption and ferocity. Plunging at one point into total darkness, the action unfolds like an expedition into the underworld of human motivation, where self-preservation has morphed into an obsession with power, choking empathy along the way.



No summary of my trip to Stratford this season should omit the astonishing multiple performances by certain veteran actors. Martha Henry, the steely matriarch Volumnia in a matinee of *Coriolanus*, softens in the evening performance of *Ghosts* to portray Mrs. Alving, struggling poignantly and in vain against the suffocating sexism of late nineteenth-century society. Lucy Peacock as the independent Duchess of Malfi is literally strangled by the depraved politics of her world only to be resurrected the following afternoon in a much sunnier Italy as the outspoken Beatrice.

Perhaps most amazing is Colm Feore's return to the Festival in a triple-header, playing three variations on the proud loner-outlaw: Coriolanus, Don Juan, and Fagin in *Oliver!*. Actually, make that billing *quadruple*, because the final half-dozen performances of *Don Juan* return to the original French!

Playing off the truly chilling menace of Brad Rudy's Bill Sikes in *Oliver!*, Feore's Fagin is an elusive villain with heart, not to mention a surprisingly effective singing voice. In *Don Juan*, he is consistently haughty and heartless. Matters of conscience and spiritual salvation are the province of his servant Sganarelle, played with a dithering, frustrated indignation by the wonderful French-Canadian actor Benoit Briere. Together, the two halves might make a whole. The aristocrat possesses physical courage and power but lacks goodness; for his sidekick, it's the other way around.

As Coriolanus, Feore embodies the most fully human protagonist, whose warrior arrogance and individualism shield emotional wounds. His domineering mother initially created and now controls his single-tracked energy and reckless bravery. Since these qualities are the only means he has to break free from her manipulations, he is doomed to fail, fatally capitulating in the end to her entreaties to spare Rome. The real epiphany in this production comes earlier, when his Volscian enemy Aufidius recognizes him, and the two practically merge in an embrace. In that moment, we see Coriolanus clutching all he ever needed—unconditional acceptance and connection—what his icy mother always refused to give. 

# Poetry

Gary Lark

## Thanksgiving snow

I woke to frost November, 1953,  
and the fear in Mama's eyes,  
smothering flames and smoke  
still lingering from her dream.

Hunched near the fireplace  
she told of a fierce devil  
throwing hot coals on her.  
She tried to escape, but couldn't.

A phone call brought the meaning,  
her mother was dead.  
Thanksgiving week we packed the Buick  
and headed for Idaho.

In the long sage miles  
past Horse Heaven Hills, Mama grew younger;  
by Vale she was in high school,  
at Weiser we stopped for gum.

When she held my hand into the church  
in Cambridge we were the same age.  
Papa rocked her in his arms  
and quietly sang the "Coupon song."

I watched for movement in the badger holes  
that tunneled among the graves.  
They lowered the casket.  
The badgers never appeared.

At the ranch after the funeral  
we ate roast beef and gooseberry pie  
as the first snow covered our tracks  
sealing us in a family picture.

Feeding cattle gave us reason to leave  
the shadow of the house.  
A black and a dappled-gray were teamed  
for pulling the wagon to the pasture.

Cousins forked alfalfa from a mound of snow  
steaming its scent around our wool-cradled heads.  
Our bodies glad to be used;  
in work we dared laugh again.

Piles of hay were strung between snowball fights  
across the slope that became sky.  
In clouds of horse breath and hay dust  
we began to know each other.

In the house Mama started growing older,  
stories bringing her back through her living,  
moments spiraling together, past and present  
waltzing agelessly around the room.

The Buick pulled us through the slurry  
past the grandmother I didn't know  
where she lay among the badger holes,  
Mama relearning to drive.

I watched the road snake among the hills  
rounded like Mama's shoulders,  
snow covering all but a scapula of stone  
protruding cold in the morning air.

---

Gary Lark has worked as a librarian, carpenter, janitor, salesman, and hospital aide. This month's poem is from his poetry chapbook, *Tasting the River in the Salmon's Flesh* (Traprock Books, 2005). He has published work in *North American Review*, *Story Quarterly*, *Iconoclast*, *Orion*, *Blue Unicorn*, *Turning Wheel*, and others. *And One Flew South*, a play, was a finalist in the 2005 Mad River Playwriting Competition, and was produced in July 2006. His play *The White Room* received a staged reading during the Fifth Ashland Ten-Minute Play Festival held in July, 2005 in Ashland. Gary Lark lives on the Oregon coast with his wife Dorothy.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street, Ashland, OR 97520.  
Please allow two to four weeks for reply.



# Art



## ROGUE VALLEY

### Theater

◆ The Camelot Theater presents *Fahrenheit 451*, Ray Bradbury's own adaptation of his classic novel thru Nov 5th. Then, on Nov. 10-19th, a Spotlight show featuring the music of the Andrews Sisters. The 2006 season closes with *Into the Woods*, Nov. 29th-Dec. 31st. An ambivalent Cinderella? A blood-thirsty Little Red Ridinghood? A Prince Charming with a roving eye? A Witch...who raps? They're all among the cockeyed characters in this fractured fairy tale. What begins a lively irreverent fantasy in the style of *The Princess Bride* becomes a moving lesson about community responsibility and the stories we tell our children. \$17 general/ \$15 seniors and students. Located at Talent Ave. & Main St. Talent. (541) 535-5250

◆ The Oregon Cabaret Theater presents *Return to Planet Lisa* thru Nov. 5th. On Nov. 17th-Dec. 31st, the Cabaret closes the year with *Cindy Rella*. This show started the tradition of Panto at the Cabaret. Written by OCT's Jim Giancarlo and Darcy Danielson, it premiered in 1992 to rave reviews and was successfully revived in 1995. The classic story of hapless heroine Cinderella is told in the wild and wacky English Panto style: a heady mix of fairy tale, vaudeville, slapstick, audience participation, topical humor, local jokes, cross-dressing, a singalong – even a tap-dancing horse. Inside of all this zaniness is a sweet story of romance, magic and love. It's a holiday show for the entire family. Previews Nov. 15th-16th. Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: \$21/23; Fri-Sat: \$25/27. Located at 1st and Hargadine Streets, Ashland. (541) 488-2902

### Music & Dance

◆ Craterian Performances presents several performances this month.

On Nov. 1st, Roald Dahl's *Willy Wonka*, 4 & 7 pm. The adventure of a lifetime unfolds in this musical version of the 1971 film. Willy Wonka, the world's greatest and most mysterious candy-maker, opens the doors of his top-secret chocolate factory to five lucky children – four greedy brats and our hero, the true-hearted Charlie Bucket. Featuring live actors and puppets, surprises and songs. Adult \$17, Children (0-12) \$7.

On Nov. 4th, the Rogue Valley Symphony presents a *Romance of the Horns*. Works by Beethoven and Sibelius. Students \$5 all concerts. Season & single tickets at the Symphony Box Office (541) 552-6398. Single tickets also available after Sept. 1, 2006 at the CGRT Box Office, (541) 779-3000.

On Nov. 7th, Pink Martini performs at 8 pm. This Portland-based, jazz-fusion combo plays an exhilarating mix of world music – from Cuban rumbas to French café tunes to carnival disco to classical chamber music – and has won world-wide renown for its spicy, rhythmic, irresistible sound.

On Nov. 11th, the Youth Symphony of Southern Oregon performs at 7:30 pm.

On Nov. 13th, DRUM! performs at 8 pm. A



The Rogue Valley Symphony presents *Romance of the Horns* on Nov. 3rd, 8 pm, in Ashland, on Nov. 4th, 3 pm, in Medford and on Nov. 5th in Grants Pass.

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520  
or to [paulchristensen@earthlink.net](mailto:paulchristensen@earthlink.net)

November 15 is the deadline  
for the January issue.

For more information about arts events,  
listen to JPR's Calendar of the Arts

one-of-a-kind, heart-pumping spectacle of music, dance, rhythm, and song! Featuring over 20 dynamic, multi-talented performers, Drum mixes the distinct musical traditions of Nova Scotia's four founding cultures (Aboriginal, Black, Celtic, and Acadian) into a heady brew of drumming, fiddling, step dancing, and gospel music.

On Nov. 17-19th, The Gingerbread Jubilee, a benefit for the Craterian Ginger Rogers Theater. Chefs, caterers, students and other "imagineers" take on the challenge of using all-edible ingredients to create architectural wonders and impress the judges. Meticulously crafted gingerbread houses will be up for bid on Nov. 17th, in a spirited on-stage auction while guests enjoy a tantalizing buffet, wine and holiday desserts.

The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and [www.craterian.org](http://www.craterian.org)

◆ The Rogue Valley Symphony presents *Romance of the Horns* on Nov. 3rd, 8 pm, in Ashland, on Nov. 4th, 3 pm, in Medford and on Nov. 5th in Grants Pass. The concert includes Beethoven's "Fidelio Overture," Sibelius' Symphony No. 2, and Schumann's Concert Piece for Four Horn. Multiple locations. For information, (541) 552-6398.

◆ The Siskiyou Institute presents Paul Bollenback, guitarist, and Chris McNulty, vocalist on Nov. 3rd, 8 pm. Paul Bollenback's emotionally expressive style and eclectic approach is the result of a wide range of influences, including Carlos Santana, Yes, Wes Montgomery, George Benson, and Herbie Hancock. Vocalist Chris McNulty has been hailed by critics in the US as a rare find among jazz singers. A workshop is offered on Nov. 4th, 11 am. At the Old Siskiyou Barn, off of Hwy 99, Ashland. Events often sell out quickly. Seating and parking are limited and on a reservation only basis. (541) 488-3869 or [www.siskiyouinstitute.com](http://www.siskiyouinstitute.com)

◆ Chamber Music Concerts presents its first double concert of the season with the Vertavo String Quartet on Nov. 10th-11th. This Norwegian ensemble has performed together for over twenty years and is performing works by Haydn, Bartok, and Sibelius in the Friday evening concert, and Wolff, Beethoven and Schumann in the Saturday matinee. \$35/40. Call (541) 552-6154 for tickets. At Southern



Oregon University Recital Hall, Ashland.  
[www.sou.edu/cmc](http://www.sou.edu/cmc)

◆ St. Clair Productions presents Sparky and Rhonda Rucker on Nov. 10th. Excerpts from two shows: "Blue and Gray in Black and White," stories and songs from the Civil War, and "Buffalo, Eagle and Silver Spur," a musical narrative of the Buffalo Soldiers, Plains Tribes and Mexican Vaqueros. 8 pm. At the Unitarian Center, 4th and C Streets, Ashland. Tickets at the Music Coop, on-line at [www.stclairevents.com](http://www.stclairevents.com) or (541) 535-3562.

◆ The Jefferson Baroque Orchestra presents solo & double concertos of Georg Phillip Telemann. On Nov. 11th, 8 pm, at Newman United Methodist Church, 6th & B, Grants Pass. On Nov. 12th, 3 pm, at 1st United Methodist Church's Wesley Hall, 180 N. Main, Ashland. \$16 regular, \$12 students, available at Heart & Hand, Ashland; Music for Kids, Grants Pass; The Book Exchange, Cave Junction; at the door, or call 592-2681

◆ Jennifer Berezan in concert on Nov. 11th, 7:30 pm. At the Unitarian Center corner of 4th & "C" Streets, Ashland. Tickets on sale at Sound Peace \$20 Advance/ \$22 door. (541) 552-0825

◆ Jackson County Community Concerts presents Time for Three on Nov 16th. 7:30 pm. A charismatic ensemble with limitless enthusiasm and zero musical boundaries. The founding members met at the Curtis Institute of Music where they found a pre-established understanding of Hungarian and Spanish gypsy styles of all three provided the shared ground upon which these artists could experiment with a nontraditional blend of styles. At South High School, Medford. Call (541) 734-4116 for information.

### Exhibition

◆ The Schneider Museum of Art presents "Emblems, Effigies, and Enigmas: The Art of John Buck" thru Dec. 9th. \$2 donation. At Southern Oregon University, Ashland. (541) 552-6245

◆ FireHouse Gallery presents "Outpost of the Heart" thru Nov. FireHouse Gallery, Rogue Community College, 214 SW 4th Street, Grants Pass.

◆ Frank Phillips Gallery presents photographs of Ashland's sister city, Guanajuato, Mexico, thru Nov. Reception on Nov. 3rd, 5-8 pm. At 88 N. Main Street, Ashland. (541) 488-4177

### Festivals

◆ The final entry of the Classics of Film Noir series is shown in "Books Into Film: Classic Film Noir" on Nov. 2nd. Free. At the Medford Central Library begin at 7 pm. Located at 205 South Central Ave., Medford. (541) 774-8689.

## NORTH STATE

### Theater

◆ The College of the Siskiyou Theatre Department presents *The Laramie Project* by Moisés Kaufman and The Tectonic Theater



On November 15th the Ross Ragland Theatre in Klamath Falls presents DRUM! – a spectacle of music, dance, rhythm and song celebrating Nova Scotia's four founding cultures – Aboriginal, Black, Celtic and Acadian.

Project, on Nov. 3rd-5th. 8 pm. \$5 students/\$10 general. At the Kenneth Ford Theater, on the COS campus at 800 College Avenue, Weed. (530) 938-5373

◆ Riverfront Playhouse presents *The Farndale Avenue Housing Estate Townswomen's Guild Dramatic Society's Production of A Christmas Carol*, Nov.17th-Dec. 16th. The Riverfront Playhouse is at 1620 East Cypress, Redding. (530) 225-4130

◆ BareStage Theatre presents its *Fourth Anniversary Gala Awards & Dinner*. 6 p.m. Nov. 18, 2006. To celebrate four years of continuous operation, the theatre presents its biggest annual fundraiser. The evening will feature dinner, drinks, dessert, musical and comedy entertainment, a silent auction, announcement of the 2007 season and BareStage's version of the Academy Awards. \$25 general admission and include the meal, dessert, beverages and the play. Tickets are available at Francisco's Mexican Restaurant, online 24 hours a day at [www.barestage.com](http://www.barestage.com), or at the door. Reservations are recommended. BareStage Theatre, 446 Antelope Blvd., Red Bluff. (530) 529-1241.



Tami Marston as the Fairy Godmother in Oregon Cabaret's *Cindy Rella*, Nov. 17-Dec. 31.

### Music

◆ The Shasta Convention presents three shows this month.

On Nov. 3rd, The Second City, the legendary comedy troupe that launched the careers of many of the comedy world's stars will be performing their classic sketch and improvisational comedy in a show entitled *Truth, Justice or The American Way*. 7:30 pm. \$29.50-22.50.

On Nov. 5th, Moscow Ballet's *Great Russian Nutcracker*. 3 pm. \$65-27.

On Nov. 16th, *Man of La Mancha*. 7:30 pm. After its premiere on Broadway in 1965, the musical quickly won all the major theatre awards, including five Tony Awards. \$50.50-30.50. At the Redding Convention Center, 700 Auditorium Drive, Redding. (530) 225-4130. [www.reddingconventioncenter.com](http://www.reddingconventioncenter.com)

◆ Shasta Community Concerts presents *Time for Three* on Nov 15th. 7:30 pm. A charismatic ensemble with limitless enthusiasm and zero musical boundaries. The founding members met at the Curtis Institute of Music where they found a pre-established understanding of Hungarian and Spanish gypsy styles of all three provided the shared ground upon which these artists could experiment with a nontraditional blend of styles. At the Shasta Convention Center, 700 Auditorium Drive, Redding. (530) 247-7355

## OREGON & REDWOOD COAST

### Music

◆ The Pistol River Concert Association presents Hanneke Cassel on Nov. 18th, 8 pm. A native of Port Orford, Hanneke was awarded a scholarship to study on the Isle of Skye, Scotland with the renowned Scottish fiddler Alasdair Fraser and Cape Breton master Buddy MacMaster. In addition to her solo and band

acts, Hanneke has made guest appearances with Cherish the Ladies, Alasdair Fraser, Matt Glaser. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

### Exhibition

◆ The Coos Art Museum presents *Exhibition of Works by Oregon Artists* thru Nov. 25th. People's Choice voted on during the run of the exhibit. Open (non-juried) to all artists residing in Oregon. Works have been created within the past 2 years. On display in throughout the entire Museum. \$5 adults, \$2 seniors & students. Coos Art Museum is located at 235 Anderson, Coos Bay, or online at [www.coosart.org](http://www.coosart.org). (541) 267-3901

◆ The Humboldt Arts Council presents its *20th Annual Images of Water Photography Competition & Exhibition*, thru Nov. 19th. Celebrating 20 years of creative visions of



water. Also, a Holiday Sale offers artistic works from the whimsical to the exotic, Nov. 4th-Dec. 31st. Artifacts from around the world and from the finest artisans of Humboldt County make for an intriguing shopping experience at the Museum Store, Wednesday through Sunday, noon to 5 p.m. At the Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

## KLAMATH

### Music & Theater

- ◆ The Ross Ragland Theater presents several shows this month.

On Nov. 4th, the Klamath Arts Council presents "Blues & Hues," on Nov. 4th. Art exhibit begins at 5:30 pm. The Lloyd Jones Struggle performs at 7:30 pm. \$20, students & seniors \$18.

On Nov. 10th, Danny King & The Basement. 7:30 pm. \$5.

On Nov. 11th, *The McManus Comedies*. Written by author and outdoor humorist, Pat McManus, The McManus Comedies are based



Frank Phillips Gallery presents photographs of Ashland's sister city, Guanajuato, Mexico, through November.

on characters created over a 30-year career. The performance of *A Fine and Pleasant Misery* harks back to a simpler time when boys wanted to become mountain men but couldn't because they were still afraid of the dark.

On Nov. 15th, DRUM! presents a spectacle of music, dance, rhythm and song. This one-of-a-kind musical experience celebrates Nova Scotia's four founding cultures - Aboriginal, Black, Celtic and Acadian.

On Nov. 18th, a holiday tradition continues with the Eugene Ballet's *The Nutcracker*. A ravishing entrance into the holiday season with classic ballet, which will include local dancers.

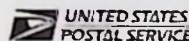
The Ross Ragland Theater is at 218 N. 7th St., Klamath Falls. [www.rrtheater.org](http://www.rrtheater.org)

◆ The Linkville Players present Wendy MacLeod's contemporary comedy, *Apocalyptic Butterflies*, directed by veteran director, Laura Allen. Set in a remote cabin in Maine, the play is a tender showcase of a familial crisis turning into domestic bliss. Friday and Saturday evenings at 8pm from Nov. 10 through Dec. 2, at the Linkville Playhouse, 201 Main Street. Tickets: (541) 882-2586.

## UMPQUA

### Music

◆ The Roseburg Community Concert Association presents Bronn Journey, harpist, on Nov. 8th, 7:30 pm. Bronn Journey's versatility and skill on the harp, along with his wife, Katherine's radiant voice, creates a unique experience. The program will include selections from pop, classical, folk and sacred genres. \$20 for adults & \$10 for students. At the Jacoby Auditorium at Umpqua Community College. (541) 672-0494



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15. Extent and Nature of Circulation		Average No. Copies Each Issue During Preceding 12 Months	
a. Total Number of Copies (Net press run)		10,400	
b. Paid Circulation (By Mail and Outside the Mail)		Average No. Copies Each Issue During Preceding 12 Months	
(1) Mailed Outside-County Field (See Instructions Based on PS Form 3541) (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)		10,500	
(2) Mailed in County Paid Subscriptions Based on PS Form 3541 (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)		5,330	
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(4) Paid Distribution by Other Classes of Mail Through the USPS (e.g. First-Class Mail®)		4,590	
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e. Total Free or Nominal Rate Distribution (Sum of 15d (1), (2), (3), and (4))		60	
f. Total Distribution (Sum of 15c and 15e)		240	
g. Copies not Distributed (See Instructions to Publishers 54 (page #3))		10,310	
h. Total (Sum of 15f and 15g)		10,268	
i. Percent Paid (15f divided by 15h times 100)		90	
j. Percent Free (15g divided by 15h times 100)		232	
k. Total (Sum of 15i and 15j)		10,400	
l. Percent Paid (15f divided by 15k times 100)		98%	
m. Percent Free (15g divided by 15k times 100)		97%	
16. Publication of Statement of Ownership <input checked="" type="checkbox"/> If the publication is a general publication, publication of this statement is required. Will be printed in the <b>December</b> issue of this publication. <input type="checkbox"/> Publication not required			
17. Signature and Title of Editor, Publisher, Business Manager, or Owner <b>Paul Westhelle</b> <b>9/25/06</b>			

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

PS Form 3526, September 2005 (page 2 of 2)



# As It Was

## Stories from the State of Jefferson

### Wolf Creek Tavern

Marjorie O'Harra

Travelers making the trip between Sacramento and Portland in the 1880s found rest, food and hospitality at Wolf Creek Tavern - as we do today - about twenty miles north of Grants Pass, Oregon. For those earlier travelers, it was a break in a 700-mile, seven-day stagecoach trip. For us, it's a chance to enjoy a bit of nostalgia.

Wolf Creek Tavern, built in 1883 by pioneer merchant Henry Smith, was designed to appeal to a genteel clientele. It has a ladies' parlor, tap room, dinning room, nine overnight guest rooms and an upstairs ballroom. The old apple and pear trees in the gardens are part of an orchard planted in 1885.

In the early twentieth century the inn was a popular destination for famous authors and actors including Jack London, Sinclair Lewis, Orson Wells, Mary Pickford, Douglas Fairbanks Jr. and Clark Gable.

Listed on the National Register of Historic Places, the romantic old building has been carefully restored and operates as an inn year 'round. If you open the door and step inside you will find yourself in the oldest continuous-use hotel in Oregon.

To reach the Wolf Creek Tavern, at Wolf Creek, Oregon, follow Interstate 5, to Exit 76.

Source: [www.thewolfcreekinn.com](http://www.thewolfcreekinn.com);  
*Oregon A to Z*, by Connie Battaille.

### The Grange Store

Dawna Curler

Buildings tend to be stationary. They don't often go wandering around the countryside. The old Grange Store from Applegate, Oregon, is an exception.

William Pernoll built the hand-hewn, one-room structure behind his house in the early 1870s. He ran it as a farmers' and miners' cooperative, stocking the shelves with staples, clothing, and hardware. The Grange store closed when another store opened near by.

For nearly a century, the old building sat neglected until George McUne, acquired it in the 1960s. McUne, a history buff, assembled a collection of pioneer era buildings and relics into what he called "Pioneer Village" in the historic town of Jacksonville. The store was dismantled; every squared timber was numbered and then reassembled at McUne's village.

When McUne died, his collection was auctioned off. The building was bought and donated to the Southern Oregon Historical Society. The Grange store then moved down the street to the Jacksonville Museum. The Southern Oregon Historical Society, in turn, gave the building to the Applegate Valley Historical Society when it formed in 1989. The old Grange store returned home and now sits across Highway 238 from the current Applegate Store, just a mile from its original site.

Sources: *Historic Discovery Drives: Your Guide to Jackson County's Past*, published by the Southern Oregon Historical Society, 1997, second revision 2001, p. 10 and Lewis, Raymond, editor. "The Pernoll Grange Store," *The Table Rock Sentinel*, Vol. 6, No. 2, February 1986.

### Carnegie Libraries

Dawna Curler

Access to information through free community libraries is taken for granted today, but the local library wasn't always available. Not until the early twentieth century, when philanthropist Andrew Carnegie began funding library buildings across the country, did many American towns, including those in Northern California and Southern Oregon, develop tax-supported, permanent public libraries.

Many communities did have libraries of a sort in the nineteenth century, but they were typically small collections of books stored in borrowed or rented spaces. Private organizations, lodges or ladies clubs often sponsored them, and one gained access through membership or subscription. Through his grants, Carnegie provided money for buildings, but first the

community had to establish a library, locate a site, and pass a resolution that provided on-going public funding to maintain the free library.

Eureka, Ferndale, Willits, Ukiah, Orland, Chico, Redding, Yreka, and Alturas were among Northern California communities that qualified for Carnegie libraries. Over the Oregon border, Ashland, Medford, Grants Pass, Klamath Falls and Eugene also received grants.

Nearly a century after construction, some have fallen victim to the wrecking ball but most Carnegie libraries in our region endure as private offices, museums, or community centers. One is a police station and several are still the libraries they were built to be.

Sources: *Oregon Library Association Quarterly*, Vol. 2, No. 1, Spring 1996.  
[www.olaweb.org/quarterly/quar2-1/carnegie.shtml](http://www.olaweb.org/quarterly/quar2-1/carnegie.shtml)  
and website provided by Pat and Bernie Skehan.  
*Carnegie Libraries of California*. Historical Narrative by Lucy Kortum. Special Historical Perspective by Dr. George Bobinski and Dr. Abigail Van Slyck. [www.carnegie-libraries.org](http://www.carnegie-libraries.org)



*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series chief writer and script coordinator is Dr. Craig Stillwell a Ph. D. in History from the University of Notre Dame, now an instructor at Southern Oregon University. The team of writers includes published authors, university students and staff members from other historical societies in Southern Oregon and Northern California. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*; and during *The Jefferson Daily on Classics & News* and *Rhythm & News*.



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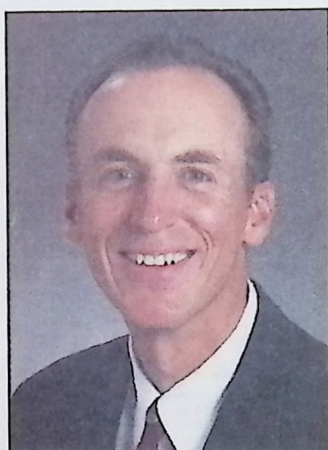
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